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FASHION

114-122 Vogue's View: Style, Ideas, Fashion Action
124 People In Fashion Are Talking About What's Coming
127 Point of View: New Year . . . New Thinking?
128-137 Pure Style. . . A New Concept in Fashion and Beauty
138-163 A Soft Touch—Spring '88: Paris and Milan
184 Swept Away. . . Sizzling New Maillots on Paulina!
190 Robin Wright. . . Takes It Easy
196 A New Standard: Two-Piece Dressing
208 A New Way with Jackets
216 Sweater Heaven!
220 Vogue Patterns: Made-For-Each-Other Pieces!
222 Last Word

BEAUTY AND HEALTH

16 Beauty Now/Cover Look
27 Beauty Style. By Andrea Robinson and Dorothy Schefer
28 Mind Health. By Carol Tavris, Ph.D
58 Beauty Q & A
63 Hair Q & A
66 Health. By Melva Weber
68-80 Images/Beauty Now

Paris pleasers

Irresistible Milan

90 Shape-Up Now: Beating Burnout
128-137 Pure Style. . . A New Concept in Fashion and Beauty
202-207 Fast-Fix Skin
203 Sun and Care: Facing the Future. By Shirley Lord
205 Fix vs. Lift? By Janice Kaplan
205 Under the Knife: What Goes Wrong
206 Looking for "Doctor Right." By Judith Schmid
206 Free of Fat: The New Body Surgery
224-233 Health Style: Does Travel Make You Sick? . . . Caution on the Slopes . . . Sun and Eyes . . . Memory Boosters
228 Your Diet: New Goals. By Judith S. Stern, Sc.D.
230 Your Well-Being. By Barbara Lang Stern

PEOPLE ARE TALKING ABOUT

32 Talking To. . . Jesse Jackson—the Democrats' Presidential Front-runner. By Charlayne Hunter-Gault
38-56 What's News, What's Coming: Movies, Art, Theater, Music, TV
60 Driving Style: Honda Acura—What Becomes a Legend; Ultimate Custom Cars. By Lesley Jane Nonkin
82 Money: What Can We Expect in '88? By Susan Lee
92-97 Books: Sex, Scandal, and Literary Biography
164 Welcome to the 'Nineties—Stars, Styles, and Signs of the Times. Vogue Predicts the Trends of the Next Decade
176 Anselm Kiefer—Defying Modern Art and Good Taste. By Barbara Rose

LIVING

98 Wines: Chateau Beychevelle, A Great Bordeaux. By Martin Gersh
102 Entertaining: Evenings of Artistry and Fantasy. By William and Chesbrough Rayner
104 Food In Vogue: Nouvelle Cuisine, Italian-Style. By Barbara Kafka
108 Living: Stalking the Best. By Barbara Plumb

Fast-fix skin

Faces of the '90s

178 Luxury with a Touch of James Bond—Patricia and John Kluge's Manhattan Pied-à-Terre. By Francesca Stanfill

TRAVEL

110 Travel Now. By Richard Alleman
112 Punta del Este: the South American Riviera. By Luisa Valenzuela
113 Vogue Travel Guide

IN EVERY ISSUE

12 Masthead
86 Horoscope. By Rockie Gardiner

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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Bernard H. Leser, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $28 for one year; $54 for two years. In Canada, $47 for one year, $92 for two years. Elsewhere, $49 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 178, NO. 1, WHOLE NO. 3270. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to Vogue, Box 5201, Boulder, CO 80322.

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BACK

AT SAINT LAURENT:

The sleek black bandeau takes three ribbons bowed,
one yellow, one red, one royal.
From the Yves Saint Laurent Resort Swim Collection on 2,
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FOR YOUR MOST SENSITIVE AGE ZONE...YOUR EYES.

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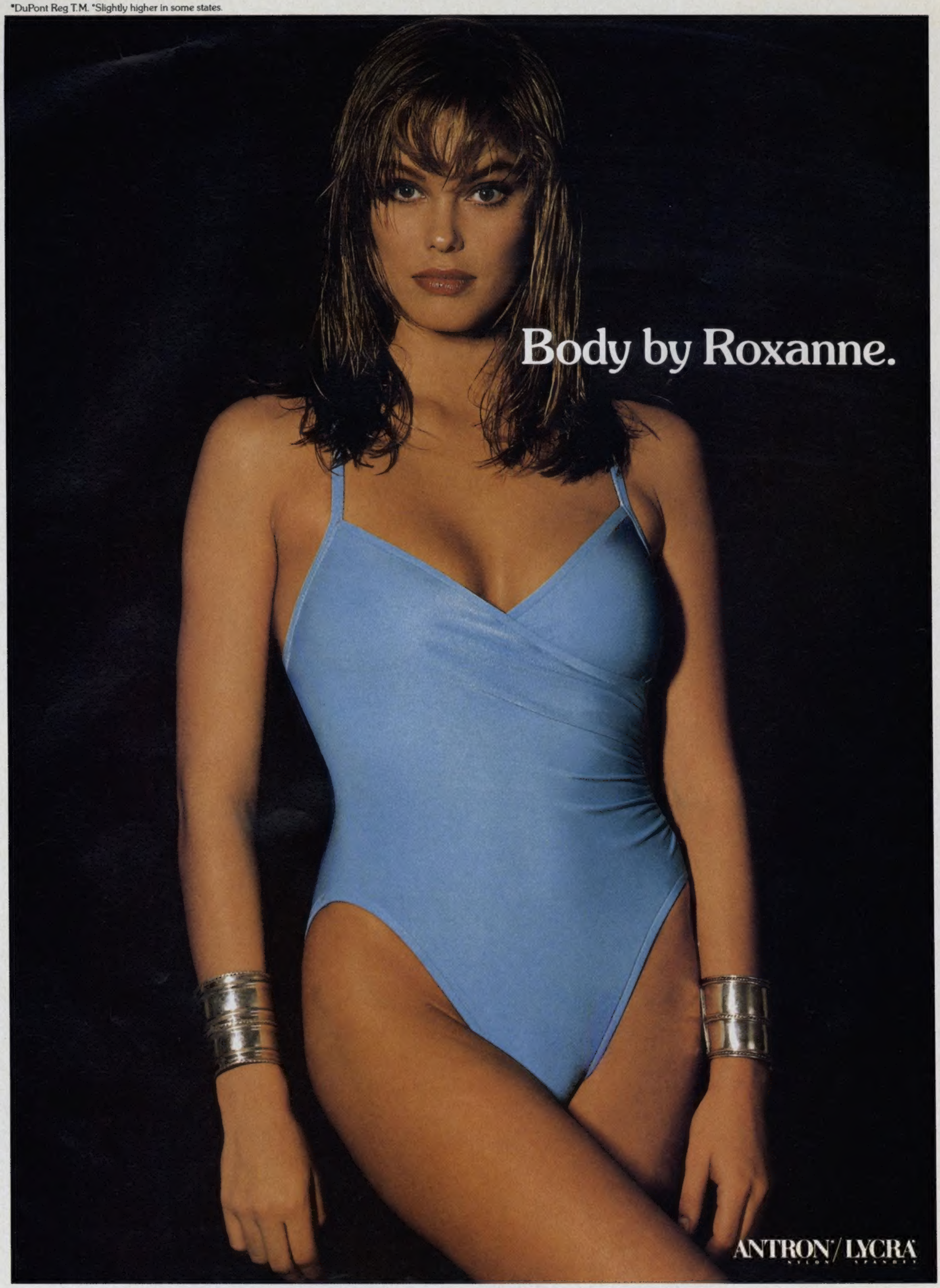
*DuPont Reg T.M. *Slightly higher in some states.



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PERRY ELLIS RAINWEAR

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BRITISH VOGUE Vogue House, Hanover Square, London, W1R 0AD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda. MEXICAN VOGUE is published by Carta Editorial de Mexico

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VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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BEAUTY NOW

In this issue: maximum style, a minimal look . . . the art of "natural"

a fast start

. . . on '88: clothes that count, colors that count, a new energy in hair and makeup, seen *below* and on our cover on Rachel Williams. Keys: hair cut for texture, length, minimal maintenance; makeup colors that are carefully balanced. The look, here, all Chanel: Ivory liquid foundation, Peony powder blush, a "charge" of Laser Pink lipstick. Beneath it all: the protection of Chanel's new No. 1 Skin Renewal Emulsion. Makeup, Kevyn Aucoin. Hair by Suga/Suga salon, NYC. Fuchsia coat by Geoffrey Beene; Classic Courrèges turtleneck. Earrings, Christina McCarthy. Details, last pages. Photograph by Avedon.

COVER LOOK

Some of the freshest looks this season—in this issue—begin with a new attitude, a stylized approach to hair and makeup. There's a clear emphasis, now, on a more skilled use of color to achieve the appearance of "less." The effect: a monochromatic palette, flawless-looking skin, well-defined eyes and lips (all apparent in the first two photos, *right*). It's a feeling of minimalism that's due, in part, to a rethinking of "neutral" colors—here, beige used on lips (2), "smoky" navy on eyes (1). Best eye enhancers: pure black mascara (for any color eyes) and subtle use of brow pencil for definition. The clear message, says makeup expert Kevyn Aucoin (who created the top two looks, *right*), "If you can get the right mascara and the perfect look to a brow, you almost don't need shadow."

The best balance to these sophisticated makeup turns is simple, sleekly "groomed" hair. A basic assumption now: that great-looking hair begins with a great cut, one that's layered to give the appearance of thickness, "texture." But beyond that cut, the real emphasis at this moment is in unusual ways to part and to shape hair and, almost always, to pull it off the face. New York City stylist Oribe used a light oil to "sculpt" hair for this issue. Other ways with off-the-face: braids, chignons, French twists, and ponytails—the best, now, are tied low on the neck such as the one pictured here (3), styled by Christiaan for an unstructured softness.

When minimal looks soften, the effect is naturalness. And that sense of softness, now, is also apparent in black hair and makeup (4). Here, hair and makeup expert Robert Snow used sponge rollers to "relax" curl, then added hair cream for lift at the roots, to take hair back off the face and to control dryness at ends. The lightest cream base, translucent powder, and blush (a mix of orange and brown) set up a more natural look. For "softer" eyes: black mascara, smoky grey shadow.

1

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PARIS

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LANCÔME

PARIS

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in decidedly feminine

peach with white.

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Alaska and Utah.

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opens in March at Tysons

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I intend to fight it every step of the way."

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Spring Forecast

What's ahead for spring makeup coloring? A look at some of the product names popping up everywhere—Tender, Sheer, Shell, Mirage, Sand—offers a clue: cosmetics are less "cosmetic-y" . . . more natural-looking than ever.

SCENT TRENDS

● Some of the best fragrances around can be found only in Paris, in the Lancôme Institut. Derived from original formulas, Eau de Lancôme, Magie noire, and Eau Intense are kept in giant urns and poured into an individual crystal flacon for you.

● We've all noticed how scent names have changed over the last few years. Fragrances like Joy and Paris have moved over on fragrance counters to make room for Decadence, Poison, and Passion. The latest entry, from Rodeo Drive's Theodore boutique, is a scent targeted for Baby Boomers and aptly called Spoiled.

● The new Hermès scent—Eau d' Hermès—comes in a 16 oz. lead crystal flacon for $550 (which, if you buy it, is hand delivered to you or the recipient). Along with it comes an extra—a refillable mini size that a woman can take along when she travels—which makes Eau d'Hermès almost as popular as the Hermès sport scent, Eau de Cologne.

Signs of the Times

● How did Deborah Szekely—owner of the Golden Door and Rancho La Puerta spas—celebrate her sixty-fifth birthday? "I climbed a mountain peak—eight miles and five hours straight up."

● *The At Work Program* is the name of a new Weight Watchers corporate health idea. The Weight Watchers team comes to the office, teaches coping skills geared especially for office, travel, and restaurant business meals. Cost for the ten-week program is about $75. One place it's being tried? At Neutrogena Corp. in California.

● Texarkana, the NYC Louisiana-style restaurant on West Tenth Street, which serves up hot and spicy everything, is about to offer a second dinner menu: healthful dishes low in sodium, cholesterol, and calories.

● *Taxi Makeup* is the name of a new mirrored mini makeup kit designed for women—literally—on the move. The kit contains base, rouge, two eye pencils (one for lining, the other for shadow), lipgloss—all in neutral shades. From Il-Makiage.

● Outward Bound, the adventure-travel group that teaches people of every age and fitness level how to survive the wilderness, has two new programs. One, designed for executives, teaches "risk taking, team building, and stress management." The other takes place not in the woods but in the urban wilderness: the inner city. Participants—by invitation only—experience New York City existence without credit cards or a lot of cash, without bed or bath, and with only one change of clothes. Their "exercise": rowing in Manhattan's East River. The new program is not really geared to be the ultimate survival test but rather to reflect Outward Bound's commitment to the troubled and disadvantaged.

WHO'S BEHIND SHARI BELAFONTE HARPER'S NEW CHIN-LENGTH HAIR? FERN MATIA (213/663-4932), WHO SPENT EIGHTEEN HOURS WEAVING EXTENSIONS INTO SHARI'S CROPPED NATURAL HAIR TO GIVE IT A NEW, LONGER LENGTH. SHARI NEXT HAD HER EXTENSIONS TRIMMED BY JULIE RYDELL, WHILE SHE WAITS FOR HER OWN HAIR TO GROW.

"For years, I have taken care of women's beauty needs, mostly for special occasions—a wedding, a gala; but very few women come to my salon when they are ill or under stress—a time they most need a helping hand," writes L.A. skin-care expert Aida Grey in the forward to Suzy Kalter's book *Looking Up: The Complete Guide to Looking and Feeling Good for the Recovering Cancer Patient* (McGraw Hill). Kalter's book is not about cancer but about the cosmetic effects of chemotherapy, radiotherapy. And it is filled with help—from doctors, patients, pros.

Running for Love & Money

Until the early '80s, financial rewards for women runners often involved secret under-the-table payments. But a new system allowing athletes to profit without jeopardizing their amateur status has allowed women to earn some decent money.

When Norway's Grete Waitz won her first NYC Marathon in 1978, she received $20 for cab fare. In 1986, it was a different story: she was paid $40,000 to appear, $25,000 (plus a $35,000 Mercedes Benz) for coming in first.

According to Jody Weiss, assistant vice president of the International Management Group's athletics and fitness division, which promotes sports, elite male track runners today earn about $40,000 yearly; road runners about $70,000; superstars make between $150,000 and $400,000. The disappointing news: women athletes, in general, earn about one-third less.

Running is one of the few sports in which even late-comers can earn a living. Top road runner Teresa Ornduff took up the sport competitively only three years ago. With estimated earnings of over $30,000 a year, she was able to quit her full-time job to train daily.

In addition to athletic shoe companies, major supporters of women's running include L'eggs (sponsor of the country's largest women's road race), Mazda (approximately $1 million a year), and Mita Copystar America, Inc. (1987 sponsor of the women's indoor/outdoor World Championships).

mind health

Human nature—
a brighter view...
what's funny?
BY CAROL TAVRIS

RESILIENCE: THE ART OF BOUNCING BACK

For most of its young life, psychology has concentrated on the gloomy questions of human behavior: why people fall apart during trauma, acquire self-destructive habits, or repeat their parents' cruelties. But recently, clinicians and researchers have begun to focus on an equally powerful facet of human nature: its resilience. Two new books show that while most people occasionally succumb to the tragedies of life and some people always do, the heartening truth is that most people, most of the time, bounce back.

Frederic Flach, M.D., believes that the experience of "falling apart" — the anxiety, depression, exhaustion, and pain that accompany hardship and loss — is constructive and healthy, "a necessary prelude to reintegration after stressful events." In his book *Resilience* (Ballantine), to be published this spring, Flach identifies the aspects of personality that make reintegration possible, including "insight into what one is going through, the ability to tolerate pain," self-respect, and a philosophy or a religious commitment that gives meaning to unpredictable events. Resilient people, Flach argues, have "a willingness to dream," an ability to imagine creative solutions, and "a keen sense of humor."

Of course, Flach adds, no one has all of those traits all the time; nor are all of the qualities of resilience, such as self-esteem, constant. "Failure, whatever its nature, is bound to compromise how we see ourselves," he notes. A resilient person is not protected against a loss of self-esteem; she merely has the ability to recover it quickly and effectively.

In *Winning Life's Toughest Battles: Roots Of Human Resilience* (McGraw-Hill), Julius Segal, Ph.D., reports on his work with Holocaust survivors, prisoners of war, hostages, refugees, and others who have lived through harrowing trauma. Along with the elements of resilience that Flach describes, Segal adds the quality of compassion, "healing through helping." One gains strength, says Segal, by giving it to others.

JOKES & GENDER: WHERE'S THE PUNCH LINE?

"Can't you take a joke?" the man grumbles. "Yes, but that wasn't funny," the woman replies. Studies have consistently found that men and women often disagree on what's funny — and one of the reasons has to do with the target of the joke. Men think it is funnier when a male disparages someone else than when he disparages himself, while women generally prefer self-deprecating humor.

To observe this gender difference, Mae Lynn Neyhart at the University of New Hampshire asked men and women to think of funny endings to stories that involved either themselves or others. Men took longer to think of endings to anecdotes in which the humor was directed at themselves than to jokes that were directed at someone else; for women, the opposite was true.

Neyhart thinks this difference stems from traditional male and female roles, and she did find some evidence that men and women who have traditionally "feminine" traits (such as being nurturant or sympathetic) tend to be more self-deprecating in their humor, whereas men and women who describe themselves as having more "masculine" qualities (presenting themselves, for instance, as competent and in control) go for jokes on others. Think of this the next time Joan Rivers or Erma Bombeck makes you laugh.

SCIENTISTS ON WAR—IS IT "NATURAL"?

"Humanity can be freed from the bondage of biological pessimism...The same species who invented war is capable of inventing peace." These encouraging words conclude the Seville Statement on Violence, a report prepared by twenty leading biological and social scientists from twelve nations and recently endorsed by the American Psychological Association, as well as numerous other research groups. The experts met in Seville, Spain, to review the evidence for the popular belief that war is "natural" to the human species.

The statement concludes that it is scientifically incorrect to say that we have inherited from our animal ancestors a tendency to make war. Warfare "is a peculiarly human phenomenon and does not occur in other animals," the researchers found. It is also incorrect to say that war or other violent behavior is genetically programmed into human nature or that human beings have a "violent brain." Genes and brain mechanisms provide only the potential for aggressive (or any other) behavior; learning and environmental conditions determine whether and how that potential will express itself.

By showing how some nations have moved from histories of violence and belligerence — remember the Vikings? — to their present peacefulness, the Seville statement argues that "the fact that warfare has changed so radically over time indicates that it is a product of culture...War is biologically possible, but it is not inevitable."

David Adams, Ph.D., a psychologist at Wesleyan University and one of the original signers of the statement, hopes it will receive widespread attention—it may not end war, but it may end some of the excuses for it.

LEAVING THE PAST BEHIND

Nowadays, one can hardly read the newspapers or listen to a talk show without coming across the assertion that children of abusive parents grow up to be abusive, or that children of alcoholics are doomed to be alcoholics. But researchers are learning that many family conditions once thought to condemn children to a lifetime of pathology and unhappiness are not necessarily disastrous. In fact, studies of children in, and adults from, dysfunctional homes show encouraging news.
For example, Melissa Owings West, Ph.D., and Ronald J. Prinz, Ph.D., of the University of South Carolina, reviewed ten years of studies of children of alcoholic parents. They examined a range of possible pathological effects, including substance abuse and delinquency, poor school performance, feelings of social inadequacy, anxiety, depression, and physical abusiveness. Compared to children of non-alcoholic parents, children who had an alcoholic parent were at greater risk of having one or more of these problems, and, the researchers note, "parental alcoholism is undoubtedly disruptive to family life." However, West and Prinz found that the majority of children from alcoholic homes grow up to be just fine. Children's reactions to living with a problem parent, the researchers found, were affected by a number of protective factors: love and attention received from the parent(s) or another adult; an informal support network for advice and aid; positive experiences in school; a good relationship with the stable parent.

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talking to...

Will the Democratic-front runner sweep Super Tuesday?

JESSE JACKSON: "Right now the media are obsessed with sex and immorality. They're less interested in sex*ism* and rac*ism*"

One of the most dynamic forces on the political scene today, forty-six-year-old Presidential candidate Jesse Louis Jackson grew up in the segregated South. He attended an all-black high school, where he was star quarterback and a popular class leader, while working at Greenville, North Carolina's all-white hotel and the all-white golf course—an experience that gave him the motivation that helped to propel him "from the back of the bus to the front of the polls." An active participant in the civil-rights movement of the 1960s, as an aide to Martin Luther King and his Southern Christian Leadership Conference, Jackson is that movement's living logical next step—a man who has moved from protest to politics.

When Jackson made his first bid for the Presidency in 1984, his role as a "super gadfly" effectively articulating issues in the black community garnered him unprecedented black support: "Run, Jesse, run," could be heard from black churches in the South to the more sedate living rooms of black urban professionals. Since then, Jackson—who is married with five children—has been working to broaden his base beyond the black community to form a "rainbow coalition" made up of groups he's described as "the damned, disinherited, disrespected, and despised." The chant this time is, "Win, Jesse, win."

Charlayne Hunter-Gault: *Early in this century, W.E.B. Du Bois said: "The problem of the twentieth century is the problem of the color line." What does it say to you that you are the front-runner in a field of white candidates, but the majority of white people say they won't vote for somebody black?*

Jesse Jackson: The point is how the question is put. If you ask, Will you support a black president?, the answer no is almost instinctual. Ask instead, Will you support someone who will stop drugs from flowing into this country and stop jobs from flowing out, who will put our foreign policy on track and restore our credibility? Many people would say yes. Does it matter if he's black? No, we want the problems solved. Depending on how the question is put, people will rise to the challenge. My confidence grows out of watching twenty-five years of rather pronounced social growth in this country.

I believe there's a lot of hope in Archie Bunker. Archie Bunker's daughter is dating interracially. Archie Bunker's son protests Central American policy, South African policy. Archie Bunker protests blacks' moving down the street from him—but he doesn't move. He complains, but his children go to public school, not Catholic school. He complains, but he works in an assembly line with blacks and Hispanics. He's in the stadium, in the bleachers, in the rainbow. Over a twenty-five year period, Archie Bunker has become a much better person, a much more integrated person.

CHG: *How do you consider race relations today, in light of the violent racial incidents that occurred in Howard Beach, New York, and Forsyth County, Georgia?*

JJ: To the extent that racial divisions are instituted by law and perpetuated by leaders, there's a problem. What's different today is that there are legal constraints against racial violence. But many people live indirectly through television, where blacks and Hispanics are projected every day as less intelligent, less hard-working, less patriotic, more violent. To the extent that we can pull down the walls separating the American public, people will begin to see the sameness of everybody else's predicament.

CHG: *No matter how you slice it, your relationship with Jews and your failure to repudiate Black Muslim leader Louis Farrakhan still keep coming up.*

JJ: That bothers me, but all you really can do is keep on reaching out to people. But reaching out is a two-way street. You hope that you can build upon things you have in common—a coalition for jobs and peace and justice. We have more support among Jewish citizens than before. We can only hope that our relationship will improve.

CHG: *To what extent does the media's description of you as a front-runner "for now" become a self-fulfilling prophecy?*

JJ: I have learned to let underestimation inspire me, and not depress me. The polls, the "big political analysts," completely misread the picture of my last campaign and candidacy. They had no way of assessing the number of people that I would bring into the process. They said I couldn't survive the campaign. They said I'd get a hundred delegates. I got four hundred sixty-five.

The last time I was on the cover of *Time*, the headline said *(Continued on page 37)*

DOMINIQUE NABOKOV

ESCADA

BY MARGARETHA LEY

ES

SAKS FIFTH AVENUE

NEIMAN MARCUS

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BY MARGARETHA LEY

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JESSE JACKSON

(Continued from page 32)

something like this: The real significance of the Jackson candidacy lies in the forces it may unleash. I think that is a sound analysis. We unleashed a vote across the South that changed the makeup of the U.S. Senate—at the height of Reagan's popularity. It liberated the black vote and liberalized the South.

CHG: *How significant is Super Tuesday?*
JJ: Super Tuesday creates the possibility of a New South coalition that could affect the Presidency and the direction of domestic and foreign policy.

Basically, in '86, across the South, the senators and representatives elected got only about 40 percent of the white vote. Yet they won—because of a new coalition, made progressive by a new generation of voters.

CHG: *Black voters.*
JJ: Yes. And these legislators used interesting rationales against Supreme Court nominee Bork—that he was an extremist, insensitive to workers, blacks, women, to our rights to privacy. For Southern senators and congressmen, that's a historically different cultural and political orientation.

CHG: *If you were to sweep Super Tuesday, that would create havoc in the Democratic Party, because the Democrats are trying to get the party into the center, and you're taking it to the left.*
JJ: The issue is not the left or right. Because of my presence, the party is more stimulated now to go forward. My position is, cut the military budget without cutting defense. All the candidates agree with that now. They all agree with me that national corporations must pay their share of taxes, that we must shift from merging and leveraged buyouts to reinvesting in America. Gephardt and Dukakis now agree that it may be necessary to support the ANC in South Africa. This is the success of my campaign. These candidates hadn't taken those positions before.

Most politicians nurture their constituencies. I *build* and nurture, following civil-rights techniques. I registered two million new Democrats who hated Bork. Well, that's better than any other Democrat's done in the last ten years. So I built a constituency for myself. And for our cause—fighting for rights for the disabled, rights for women, civil rights, for worker's rights, and for a foreign policy in Central America and South Africa that's coherent and sound. This is politically feasible, intellectually sound, and in our national interests at the same time. And it's morally correct.

CHG: *I want to follow up on that notion of morality because there is a perception that there is a morality crisis in America, particularly among politicians.*
JJ: If one's behavior affects national interests and national security, it's a matter of discussion. But in a democracy, it's a mistake to apply the puritanical ethical standards of one's faith to the constitutional government. Some of the behaviors now being judged by the press are not illegal; they are sins. Well, the church deals with sin. The law deals with crime. Of course, right now, the media are just obsessed with sex and immorality. They're less interested in sex*ism* and rac*ism*, both of which are illegal.

CHG: *Why are they less interested?*
JJ: If you put the focus on racism and sexism, those who write, publish, and program may get the lens turned on them. People try to write away from their weakness.

CHG: *Is it valid for a reporter to ask you about something that is true but happened in your private life?*
JJ: Such a matter is among me and my family, my conscience, and my God.

CHG: *But how important is character?*
JJ: Character's very important. You can't condone immorality or human weakness. But you have to understand that since nobody's perfect, you simply have to accept the limitations of all public servants, and get the best out of them that you can. Once you start judging private morality as opposed to public service, you move further and further from what you want to do, which is to uphold the law or to create law. We respect freedom of the press for all the right reasons, but we also respect rights of privacy.

CHG: *Could intense media scrutiny chill people's desires to go into public life?*
JJ: I doubt it. It'll probably drive people into being more discreet. It's not going to stop somebody who has a drive to be mayor, congressman, senator, governor, President.

CHG: *It's assumed that even if you don't get the nomination, you'll play a major role in selecting the nominee. Can you give the party an identity?*
JJ: Right now, I'm leading the mainstream Democratic party. The party is the people who make it up. It's gaining an identity because it has new blood. There's more water in the stream. Last time around, hot and cold water came together. No trauma. When hot and cold water come together, the hot water becomes a little cooler, and the cold water becomes a little hotter. They flow together into a broad mainstream.

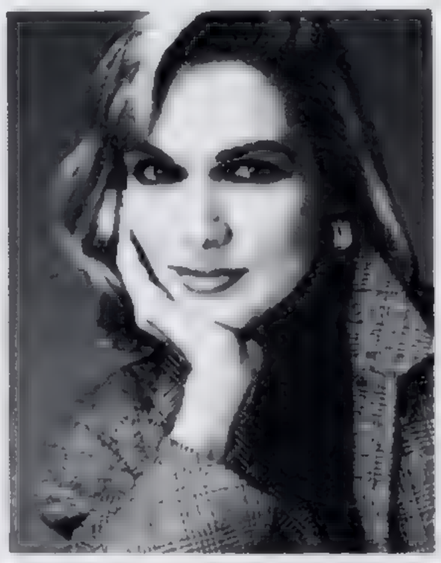
CHG: *When I asked you back in '84, Are you going to win this nomination?, you said there were all kinds of definitions of winning: registering more voters, getting more people concerned about issues. Is that still the way you define winning?*
JJ: That was correct then, and it's correct now. We did register more voters. We are responsible for the Senate's going back to Democrats. We did increase the number of progressive officials. We're winning. This time, we will win the nomination, too.

—CHARLAYNE HUNTER-GAULT

Charlayne Hunter-Gault *appears on the MacNeil/Lehrer NewsHour.*

LOOK WHO'S BEEN TO THE PHOENIX.

DIANNE DE WITT, New York City. Top fashion model. Began her career in Paris, now New York, European and American fashion magazine covers, TV commercials, designer's collection shows. Single, member of Junior Committee for Cooper-Hewitt Museum. Church social work. First visit to The Phoenix was with her mother.



Dianne doesn't take fitness lightly. She can't. So her first trip to The Phoenix came only after "I did a lot of research. I like the friendliness and genuine concern of The Phoenix...the atmosphere of acceptance." **Did The Phoenix have an effect on her?** "It was the turning point in taking care of me!" **The turning point in your life can be just a phone call away. Call us! 1-800-548-4700, 1-800-548-4701 (Texas)**

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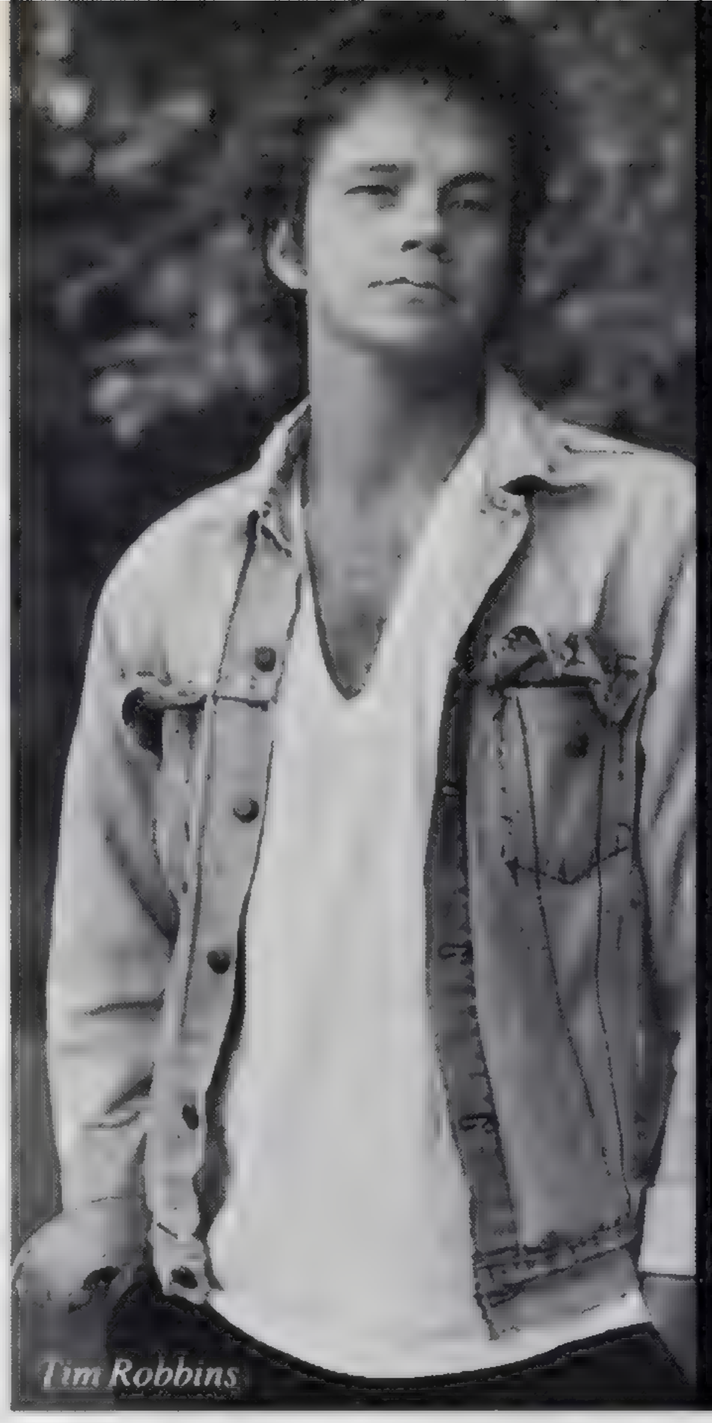
Tim Robbins

ACTING UP

This month, in his first big film role, Tim Robbins, a serious young bear of a man, stars with Jodie Foster in Tony Bill's *Five Corners*, an offbeat thriller set in 1964. Robbins masterfully underplays the part of Harry Fitzgerald, a cop's son so moved by the dreams of Martin Luther King that his Bronx neighbors think he's crazy. Robbins offers new hope for the artistic integrity of young Hollywood. He cofounded The Actors' Gang, a manic ensemble who will perform his satire of religious fundamentalism, *Carnage*, this month in L.A. "It's nice to belong to a group dedicated to more than a fat contract," he says. —J.S.

Venus Substitutes

For today's stars, what's sexy is experience

Today's free-wheeling film actresses couldn't be more different from the studio creations of the 'thirties and 'forties—women with fixed on-screen images cut and polished by their directors, designers, and lighting men. Debra Winger, Kathleen Turner, Faye Dunaway, Cher, Diane Keaton, and Jessica Lange radically change their personas from film to film, choosing roles that reflect their own evolution and interests, not a studio's. The Cher who plays a flamboyantly Italianate, socially repressed widow in *Moonstruck* is not the same Cher who plays a no-nonsense attorney in *Suspect*. Dunaway has gone from gorgeous outlaw in *Bonnie and Clyde* to parody glamour goddess in *Mommie Dearest* to guttersnipe in *Barfly*. Keaton has aged with a bold, decisive grace from the flapdoodle sweetheart in *Annie Hall* to a workaholic executive in *Baby Boom*, a role as tailor-made for her as any studio vehicle. There is one constant that unites the characters these actresses play: they are all women of experience.

Cher and Keaton: "divorced, widowed, analyzed, and otherwise tampered with before the opening credits"

In the 'thirties and 'forties, the lines for heroines were clearly and carefully drawn: on one hand were the women who, for all practical purposes, were virgins—*tabula rasa* just waiting to be inscribed on, and completed by, men. These women might display an occasional bare arm or toss off a witticism, but basically they were brand new, still in their cellophane wraps. Then there were the female characters who knew their way around the block, but they weren't the women the heroes fell in love with and pledged to marry before the fade-out. They were the roommates—the Eve Ardens, Patsy Kellys, and Jean Dixons—wisecracking cynics whose astringent contraltos cut the honey of the romantic plot.

Today, it's the heroine who is the contralto. The women played by Keaton and company are likely to have been divorced, widowed, analyzed, uprooted, and otherwise tampered with before the opening credits. Whenever Debra Winger appears, slightly frayed and weary-voiced, she's all the more appealing because she's been through the wars.

What's more, the fact that the heroine works is a given in most films. Since whom a woman marries is no longer the central question, the heroine's drama is now played out in terms of how much time and commitment she decides to assign to the different areas of her life. Keaton's management consultant, while clearly confused about her values in the early part of the film, is still not portrayed as a man-eating grotesque as she might have been in earlier times. Her long-legged, mannish stride and her tenacity enhance rather than subtract from her beauty. (The requirement that the heroine have a job occasionally borders on the humorous: in *Someone To Watch Over Me*, Mimi Rogers is fabulously rich, beautiful, and an A-list partygoer; but she also writes "the occasional magazine article," though there's no sign of a typewriter in her decorator palace.)

A new aura, even sex appeal, is attached to experience and accomplishment, an emanation of self-esteem that's acquired by toughing it out as a single person, and based less on being lovable than on being whole. Christine Lahti's defiantly oddball drifter in Bill Forsyth's *Housekeeping* is not likely to win praise from audiences who prefer their women more pliant and civilized. What's heartening is the fact that such a funny and insidious assault on the definitions of female propriety can slip into, and illuminate, the all-too-conformist landscape of commercial cinema.

In *Moonstruck*, when Cher takes up with the rabidly self-pitying Nicolas Cage, she nails him, not through feminine wiles but with a forty-five-second psychoanalysis that sends him reeling—right into her arms. But then, what's more seductive than being understood?

—MOLLY HASKELL

("PATA" continued on page 42)

Top right: ELIZABETH NAPLES. *Center:* MGM. *Bottom:* JOYCE RUDOLPH

RALPH LAUREN

Most people seem to be
living up to their clothes
instead of living in them.
Their clothes never relax,
so how can they?

Think instead of how you feel
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The way they feel.
The way you feel.
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make you feel good.
Clothes you can live with.
And knowing CP SHADES,
that could be
for quite some time.

CP SHADES

PEOPLE ARE TALKING ABOUT...

(Continued from page 38)

Married Blitz

Fatal Attraction's Anne Archer

Fatal Attraction sent couples home arguing—whether or not there's such a thing as a "casual" affair; whether or not, when a man cheats on his wife, she's earned it. With Anne Archer to come home to, Michael Douglas had few excuses. Confident, sexually radiant, eternally thirty-five, Archer could hold her own against any itinerant nymphette. A heroine, a defender of family, she was modern motherhood personified.

Anne Archer waited fifteen years for a role like this—the chance to work with what she calls "talent of size." The daughter of actor John Archer and archetypal 'fifties sitcom Mom Marjorie Lord, she has nurtured her career, turning down the Charlie's Angels offers, doing instead the well received but "small" movie (*Waltz Across Texas*) and play (*A Coupla White Chicks Sitting Around Talking*).

The day we met, the scene was bathed in the same golden family light as the film. Tea was waiting. Her three-year-old son, Jeffrey, was underfoot. There were warm mentions of her husband, TV producer Terry Jastrow. But sweet domesticity didn't stop her from pouring fuel on the *Fatal Attraction* debate: "All of a sudden, monogamy is a plausible ending again, so we'd better look closely at it. Somewhere in his psyche, the Douglas character gave himself permission to go ahead. That was a pretty heavy hurt for her. Maybe they work it out in time. But I'm not so sure they stay together." —STEPHEN DRUCKER

ROCK AND REEL

Today's biggest movie stars are the sound tracks

Once upon a time, a thousand violins signified the surge of ecstasy or the throb of terror in the movies. We counted on lush Romantic and pseudo-Wagnerian orchestrations to intensify our feelings. Now the lingua franca of peak screen emotions is rock 'n roll: how could it be otherwise when so many of us came of age to its churning backbeat? Marvin Gaye singing "I Heard It Through The Grapevine" makes us believe in the cares and woes of the lost *Big Chill* generation. The Contours, shouting "Do you love me?/I can really move!" in *Dirty Dancing* are our sweaty adolescent rec-room dreams made flesh. Barber's Adagio for Strings may bestow high tragedy upon the GIs of *Platoon*, but Smokey Robinson is what gets them through the night and us through the film's more bathetic moments.

Nearly fifty years ago, composer and critic Virgil Thomson shrewdly noted that "the movie is as truly a musical form as the opera"; the problem, he added, was how to find music that would intensify a movie's narrative without overwhelming it. Today, rock 'n roll not only tends to overwhelm a movie narrative, it tends to replace it altogether. The strongest emotions we feel are apt to be aroused by the sound track, and if we can stop singing along with "Over The Mountain" or "Be My Baby" long enough to focus on the screen, we are likely to find the story weak, the visual style tepid, and the characters desultory.

And this is a shame, because for a time rock 'n roll offered a fresh way of reviving the movie musical and helping update the stale conventions of movie scoring. In a film like *Saturday Night Fever*, the characters were in perfect sync with the music, using the songs to express and advance themselves. In dramas like *The Buddy Holly Story* and *Sparkle* (a pre-*Dreamgirls* weeper that should be better known), the music was hero and villain, giving us small-town rockabilly dreams cut short by death, or the big-city grit and longing of girl groups, seduced and betrayed every step of the way.

The *Saturday Night Fever*-style musical slipped downward through *Footloose* and *Flashdance* (if you were charmed by John Travolta, you were amused by Kevin Bacon and titillated but bored by Jennifer Beals), showed a flicker of excitement with *Absolute Beginners* (sharp visual style, uneven music, incoherent script), then arrived at *Dirty Dancing*.

Now, *Dirty Dancing* begins well. Patrick Swayze and Cynthia Rhodes, as young working-class dance instructors at a Catskills resort, are allowed to be tough, talented, and willful: the kind of people who would excite Jennifer Grey, a young middle-class doctor's daughter feeling her way toward adventure, sexuality, and morality. Had it stayed true to these beginnings, *Dirty Dancing* would have been as gritty and honest as it is dewy and lyric. But Grey is turned from a vulnerable, fallible girl trying to learn something about herself and the world into an icon of Virtue Triumphant who teaches the lower class to believe in itself and the middle class to be tolerant and broad-minded. At this point, music and dance die. Goodbye to Otis Redding, The Five Satins, and the sexy virtuosity of Swayze and Rhodes. Hello to sap-ridden Muzak ballads and a production number that has a just-competent Grey lifted aloft like a teen angel dedicated to making dirty dancing something that Lawrence Welk and Fred Waring's Pennsylvanians could love.

Then there is *La Bamba*, the movie biography of teen idol Ritchie Valens. Migrant labor camps, trailers, American Legion Halls, Mexican border towns, Alan Freed's rock 'n roll revues—all are filmed with the diligent sweetness of an old-time Disney drama, while Valens and his girlfriend Donna seem a throwback to Peter Lawford and June Allyson cutting campus capers. Thank God for the music, we murmur, drifting off into sentimental memories of what it was really like.

But if you want some idea of what it was really like—how exciting, how corrupt, and how complicated—you'll have to turn to a documentary like *Hail!* *(Continued on page 46)*

Top RICHARD DUNKLEY Hair: Paul Yacomine for Bumble & Bumble Makeup: Liz Michaels. Bottom PHILIP BURKE

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PEOPLE ARE TALKING ABOUT...

(Continued from page 42)

Hail! Rock and Roll. Chuck Berry is the real thing: smart, cynical, witty, and manipulative; the most interesting (no, not likable, *interesting*) leading man I've seen this year.

And if you want to know how a gifted filmmaker can use rock 'n roll to intensify his own vision, you'll have to rent Jonathan Demme's *Something Wild* or David Lynch's *Blue Velvet*: not because they're flawless, but because they're ambitious and exciting. In both movies, rock 'n roll is linked to an underworld that the bourgeois heroes crave and fear. These directors understand something about that underworld's fascination—its backbeat of menace and pleasure. And they understand how rock 'n roll figures in our fantasies of The Other, be it the other sex, the other race, or the other side of our own decent, well-behaved, everyday selves. —MARGO JEFFERSON

SLOW IDYLL Watching the grass grow—and the best of the Brit brat pack

Clockwise from right, "Country" 's Richardson, Firth, and Branagh, star of PBS's "Fortunes of War"

A Month in the Country, the new film from Pat O'Connor (*Cal*), is an idyllic portrait of rural England after World War I and the restorative powers of art. The setting is a Yorkshire village, where two men, both psychologically scarred veterans, have come to work. While Moon (Kenneth Branagh) digs for ancestral remains outside the churchyard, Birkin (Colin Firth) restores a medieval painting in the village chapel; Mrs. Keach (Natasha Richardson) is the local minister's wife, whose very glances and gestures have an almost otherworldly grace.

Firth and Branagh played together in the London stage version of Julian Mitchell's *Another Country*. The two complement each other: Firth has the haunted look of a man who has seen and is still pursued by a ghost, while the more extroverted Branagh reveals ambiguous depths. And, if you were to close your eyes, you would think that Natasha Richardson was her mother, Vanessa Redgrave, so similar are their voices and cadences. But in contrast to the more volatile Vanessa, Natasha has a relaxed, caressing quality; and her blossoming is the charm of the film.

Ultimately, *A Month in the Country* is too full of exquisitely quiet moments that never explode. On the screen, movements of the spirit are not easy to dramatize, and here, watching souls heal is like watching grass grow.

—MOLLY HASKELL

("PATA" continued on page 50)

Top left DAVID BAILEY. *Bottom*. DEREK RIDGERS

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PEOPLE ARE TALKING ABOUT...

(Continued from page 46)

It's a Mod, Mod World

The heroic Buck Rogers vision of Joseph Urban

Architect Joseph Urban spent the first decades of this century designing a future that was never quite to come—a heroic Buck Rogers world re-created by New York City's Cooper-Hewitt Museum with its show *Vienna/New York: The Work of Joseph Urban, 1872–1933*.

Like many Modernists, Urban was raised in Europe and classically trained, only to be swept up in *fin-de-siècle* zeal and, ultimately, seduced by America. Here he went gaga (and Dada), designing sets for the opera and Broadway as well as twelve *Ziegfeld Follies* (and the now-vanished theater). He planned Manhattan nightclubs with an Art Deco fizz—and the E.F. Hutton estate in Palm Beach. His New School for Social Research, in Greenwich Village, still looks more modern than anything built lately.

In this era when designers keep reminding us of the past, the Urban show couldn't be more appropriate: His work brimmed with optimism and faith in the future. With our own century about to turn, we could use some of that spirit right now. —STEPHEN DRUCKER

Urban planning: Fifth Avenue, c. 1929

ART OF THE HOMELESS

The history of the vagrant, remarked British historian R.H. Tawney, is "inevitably written by his enemies." But an exception has emerged: *On Being Homeless*, at the Museum of the City of New York, traces the lives of the poor from the first settlement of New Amsterdam in 1628 until the present day, and, without condescending or moralizing, gives them a place in New York City's cultural history. The photographs and drawings record the extremes of human suffering—hungry children huddled on street corners, the desperately sick confined to institutions, old people sleeping on the street near the meager warmth of exhaust vents. From decade to decade, the scenes remain the same—progress does not affect the poor. Over the centuries, these people of the street have inspired the best to political action and reform, but engendered disgust, fear, and hatred in the rest of us, who see in their resigned faces our own miserable failure to be either caring or just. —D.D.

("PATA" continued on page 52)

POP ART

Most of the pictures in *Surprise! Surprise! Pop-Up and Movable Books* are simple forms of animation—the artistic grandparents of Saturday morning cartoons and special effects-packed movies. The delightful images in this exhibition come to life only when the reader flips the page, pulls a lever, or lifts a flap.

Pop-ups have amused and informed for over five hundred years. In addition to King Kong, Popeye, and Mother Goose, Euclid's geometry, the heavenly bodies, and human anatomy have been detailed in ingenious constructions; a can of tomato paste springs from Warhol's pop-up book. From Sir John Tenniel's 1865 illustrations for *Alice's Adventures in Wonderland*, the attack of the cards (*right*) becomes all the more menacing in a 1980 pop-up edition. At NYC's Cooper-Hewitt Museum, *Pop-Ups* runs through Feb. 21. —E.W.

Top: Columbia University, Rare Book and Manuscript Library. Center: Museum of the City of New York. Bottom: Cooper-Hewitt Museum

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P72

PEOPLE ARE TALKING ABOUT...

(Continued from page 50)

MILLER TIME

Rebecca Miller was born twenty-five years ago in New York City's Chelsea Hotel, where her parents—playwright Arthur Miller and photographer Inge Morath—lived among neighbors like Virgil Thomson, Bob Dylan, Milos Foreman, and Arthur C. Clarke, all of whom confirmed the Chelsea as a Bohemian refuge. It's no accident that she became an artist. She studied painting at Yale, then exhibited her work at galleries in New York and Connecticut.

This year, another side of Miller surfaces. Fresh from his controversial, day-long *Mahabharata*, director Peter Brook—another former Chelsea neighbor—has chosen her to play seventeen-year-old Anya in his radiant production of Chekhov's *The Cherry Orchard*, opening January 18 at The Brooklyn Academy of Music's newly refurbished Majestic Theater. Natasha Parry, Brook's wife, is Anya's mother, the suddenly impoverished Madame Ranevskaya. Brian Dennehy, Linda Hunt, Erland Josephson, Mike Nussbaum, and Kate Mailer—an offspring of another literary force—also star. And this month, in a substantial miniseries role she landed in only her second acting audition, Miller plays Peter Gallagher's wife in *The Murder of Mary Phagan* (NBC). Gallagher is Leo Frank, a Jew lynched in Georgia in 1913 for a murder he did not commit; Jack Lemmon is the liberal governor who is on his side.

Between rehearsals, Miller is in her studio painting. "My work," she says, "is something to fall back on if all this new stuff doesn't pan out."

—LISE FRIEDMAN

("PATA" continued on page 54)

NO-HUM

Phantom of the Opera, Andrew Lloyd Webber's most recent British extravaganza, arriving this month, features his wife, Sarah Brightman, as a chorine in gay Paree, circa 1861, who gets her big push into stardom courtesy of a beast in the wings. Great, if you like spectacle and an Aladdin's cave of flying chandeliers and gaseous leaks; not so good if your thing is hummable tunes, good lyrics, or a feasible story line. My sophisticated thirteen-year-old companion was slightly amused.

—VICTORIA RADIN

Top inset: MORATH. Bottom: MICHAEL LE POER TRENCH

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PEOPLE ARE TALKING ABOUT...

(Continued from page 52)

ROCK 'N ROLL TESTIMONY

Robbie Robertson on the rebound

As a guitarist and songwriter for The Band, one of the best—and best-loved—groups of the Woodstock era, Robbie Robertson was *primus inter pares* in the pop music universe. His stint as a Bob Dylan sideman, a *Time* magazine cover, and seminal albums like *Music From Big Pink* and *The Band* also ensured his immortality. In 1978, Robertson's fame crossed over into a dizzying new realm with *The Last Waltz*, Martin Scorsese's film of The Band's farewell concert. Robertson's rough-hewn handsomeness and unexpected grace in the movie, coupled with the fast friendship he developed with longtime Band fan Scorsese (the pair even roomed together for a time), opened new possibilities for Robertson as pop icon—movie star, musician, *auteur*.

Then Robbie Robertson chose to disappear for most of the next decade. "I just didn't feel I had anything to say," he explains. "After *The Last Waltz*, it was so refreshing not to have to write, to tour, to ride out that merry-go-round of rock 'n roll and life."

Now Robertson is "back from the grave," as he laughingly observes, with a debut solo album worth its wait in gold. On *Robbie Robertson* (Geffen Records) the veteran rocker sets out in search of an "American mythology" in a place he terms "the shadowland." In the course of the quest, he creates some of the most compelling music since . . . well, since the 'sixties. Not that the record seems dated; indeed, it features modern, hard-rocking collaborations with such latter-day superstars as U2 and Peter Gabriel. But Robertson's slashing chords and furious fretwork make the album more guitar-oriented than is common in these synthesized, computer-crazed days; and co-producer Daniel Lanois adds a sonic sheen that allows the music to sound effortlessly up-to-date yet still rooted in the past.

With the album done, Robertson feels free to think again about other things. "The idea of doing a film is more appealing to me now," he admits. "That means producing, writing, acting . . . maybe even directing." A tour is also possible. "I'd do it if I could put a killer band together," he says. "But otherwise I just don't have that need anymore. I couldn't get behind a *medium* musical experience."

—RORY O'CONNOR

BLOWN AWAY

At twenty-six, trumpeter Wynton Marsalis possesses unsurpassed technique, impeccable cool, and such a sophisticated understanding of the American jazz tradition that many critics and fans already rank him among its all-time greats.

Marsalis' few detractors fault him for playing it *too* cool, saying that while his music is virtuosic, it can also be mechanical and soulless. With *Marsalis Standard Time–Volume I* (Columbia), the seven-time Grammy winner answers his critics. Drawing on masters like Gershwin, Ellington, and Mercer, Marsalis infuses standbys, such as "Caravan," "Cherokee," and "April in Paris," with all the bluesy improvisation and emotion that previously stood between him and perfection.

—R.O'C.

("PATA" continued on page 56)

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(Continued from page 54)

The Lone Ranger: "Television" 's big gun

Being There

Television looks at itself

An African king sits in his orange robes, speaking in softly bitter tones. "Once the television is on," the subtitles read, "you can't get the children to do an errand." *Television*, an eight-part PBS series narrated by Edwin Newman, takes a rueful, affectionate, sometimes admiring look at a medium Newman says is "as irresistible as gravity."

In the first episode, "Live Pictures (Sports and Spectacle)," Newman discusses what has long been considered TV's greatest strength—its ability to be right there, to comment on an event as it's happening. On Edward R. Murrow's first *See It Now*, the event was TV itself: he orchestrated the first transcontinental broadcast. Cutting back and forth from a camera trained on the San Franciso Bay Bridge to one pointed at the Brooklyn Bridge, he was bursting with excitement, full of hope and the future in the face of these essentially static images. On the first broadcast from the U.S. to Europe, of a game at Wrigley Field, an exuberant voice called out over the loudspeaker: "Let's give all the baseball fans in Europe a big hand from Chicago!" All the early programs—like Dave Garroway's *Today Show* or the 1953 Oscars—have a casual, intimate feeling that glossy modern television has surely lost forever.

"Fun and Games," an episode that looks at variety and game shows, is like a wonderful variety show itself: there are clips of Noel Coward, superior and brisk, singing "Mad Dogs and Englishmen," of an astonishingly powerful and moving Michael Jackson lip-synching "Billie Jean" on *Motown 25*, of Steve Allen hosting the very first *Tonight Show* with a comfortable deadpan modesty that no one on TV would dare attempt today.

Of course, even as it examines TV, this series is, inevitably, a perfect example of what is strong and what is weak about the medium. The clips are lively, the arguments superficial. But that's O.K.—these clips speak for themselves, making clear that television has the power to capture not only the immediacy of now, but the immediacy of then. —C. S.

SELLING ME SOFTLY Cable's Gloria Leonard is an oddball with, uh, charm

***Gloria Leonard's Hot Shopper* is my current cable favorite (Channel J in New York City). A home-shopping show featuring sex accoutrements, it does acquire a certain predictability—how many kinds of dildos can there finally be?—but Gloria Leonard herself has real presence and charm. She is a retired porn star, but talks with such energy and humor and treats her products with such matter-of-fact, businesslike dispatch and intelligence that she seems more like a successful literary agent.**

The wrap-up at the end of the show, during which bouncy, banal music plays while merchandise—#402 Super Teaser Set (Free Lotion!), $19—is flashed on the screen, has a certain formal interest. And the Woolworth-style packaging of novelty soaps and lollipops—there is always a Women's Grab Bag and a Men's Grab Bag ($30)—is rather refreshing. The show is classic camp, a jokey novelty item in its own right; but after the novelty wears off, Gloria Leonard, the real draw, is still there. Compared with her, Oprah Winfrey is a silly goose. Leonard has the authority and the edge of a great talk-show hostess, even on the world's tackiest TV show. Fox Television, are you listening? —CATHLEEN SCHINE

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BEAUTY Q&A

Travelers' skin care... lash fall-out aid...are tanning salons safe?

Q I travel often and notice my skin feels drier when I'm away than at home. What could be the cause? Any solutions?

A "Two factors affect skin on a trip: the amount of time you spend in a plane and the climate you've gone to," says Alayne Zatulove, vice president/scientific director, Estée Lauder. "A plane's pressurized air is dry and can draw moisture from skin."

Her suggestion: clean your face shortly after take-off and apply moisturizer. Make-up is optional; some women prefer not using it on a plane, especially on a long flight, so they can re-moisturize skin whenever they feel it's needed.

"Pack products for the climate to which you're going," says Zatulove. "If you're leaving a cold, damp climate like Chicago's to go to a hot, arid place such as Arizona, pack a richer moisturizer than usual or a moisturizing sunscreen; it's probably best not to use a heavy moisturizer and sunscreen together because the slickness of moisturizer can cause sunscreen to be spread too thin, which reduces its protection.

"Even on pleasure trips your system goes through a slight trauma, owing to changes in diet and sleeping habits. This 'trauma' can manifest as skin flare-ups."

Best prevention: Try to stick closely to a normal sleeping and eating pattern; remove makeup and wash face gently but thoroughly every night; be alert to moisturizing and sunscreen needs. (Good moisturizers to try: Estée Lauder's Skin Perfecting Creme, Georgette Klinger's Protective Moisturizing Complex, Almay's Stress cream.)

Q Are tanning salons safe?

A Not according to experts. Many tanning salons claim to use only "safe" ultraviolet (UV) light, based on the fact that they use mostly UVA (longer, so-called "tanning" rays), once thought to be safe, while short, intense UVB ("burning") rays were believed to contribute to skin cancer, aging.

However, recent research indicates that UVA can also harm skin and may compound and/or add to damage to skin done by UVB light (all tanning parlors use some UVB light, sometimes as much as 5 percent, while sunlight contains only about 2 percent UVB). In addition, the intensity of UVA used in tanning parlors can be as much as 100 times greater than UVA in sunlight.

Richard W. Gange, M.D., associate professor of dermatology at Harvard Medical School, has found that short, intense spurts of UVA (mimicking tanning salon exposure) cause more redness and inflammation of skin than equal amounts of UVA given in less intense doses over a longer period (as acquired through sun exposure).

Some evidence indicates that the tan one gets in a salon may be *less* protective against future burns than one received through ordinary sunlight — an important consideration for people who go to a tanning parlor prior to a beach vacation in order to get a "base."

Q My eyelashes seem to be falling out more than usual; what is the problem?

A "Like the hair on your head, eyelashes have a regular growing cycle; a lash grows to its full length, then goes into a 'resting' phase, and ultimately is pushed out by a new eyelash," explains Linda Allen Schoen, director, Neutrogena Skin Care Institute. "Although lash turnover is much faster than hair's, certain procedures such as too-rough use of an eyelash curler, removal of make-up, or wearing false eyelashes can cause lashes to fall out more quickly than usual."

You simply may also be more aware of losing your lashes now. Says NYC hair expert Philip Kingsley, "Many women wear more makeup in winter — especially around the holidays—and changes such as losing lashes become noticeable. Also, increased use of makeup means increased risk of breaking off lashes."

Lash-preserving tips: Apply and remove makeup gently, preferably using a lotion that also conditions lashes (such as Kelémata's); curl lashes *before* applying mascara; be careful not to use any irritating substance around eyes, which could cause you to rub eyes, increasing lash fall-out (Neutrogena's new eye cream is safe for sensitive eyes).

Lashes that fall out all at once or are accompanied by other symptoms such as eyelid flaking, itching, or rapid hair loss from other body parts could signal a medical problem and should be checked by a doctor.

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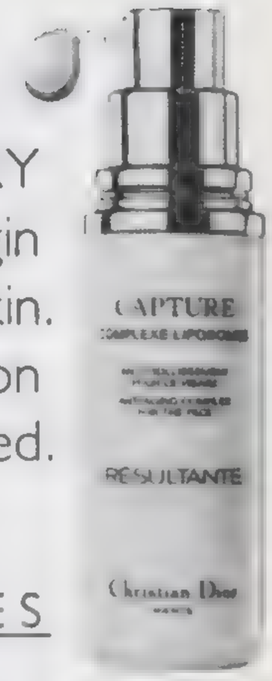

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Christian Dior

* Research by Christian Dior Laboratories in collaboration with the Pasteur Institute, Paris.

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DRIVING STYLE

Sleek looks. . .all-star performance

BY LESLEY JANE NONKIN

HONDA ACURA—WHAT BECOMES A LEGEND?

People are attracted to Japanese economy cars because, like can openers, they are practical if drab utilities. People are attracted to Ferraris and Jaguars because they are beautiful and sexy and, by association, make drivers feel that way. And every now and then, people are attracted to a car—such as the '88 Legend Coupe from Acura, Honda's new upscale line—because it is sublimely comfortable and fun to drive. At $27,328, the Legend's looks won't leave you panting, but its handling will.

Getting into the Legend is like slipping into a great pair of running shoes: its form has been so well honed to meet its function that you immediately feel confident and secure. The first thing you notice is the extraordinary visibility from the driver's seat. A low hood and rear, and wide windshields and windows provide a sweeping 360-degree view. In a year when designers are smitten with dark, aerodynamic eggs, the ability to see where the curb ends without craning is welcome.

The car drives smoothly and effortlessly. Step on the gas, and a strong (161 horsepower, 2.7-liter, fuel-injected V-6), quiet engine sends you gliding up hills; and it doesn't peter out the minute you ease up on the accelerator. At 60 mph, the car feels like it's just hitting its stride. The suspension is soft but not mushy, so you sense the road without being jiggled by potholes.

The Legend is at its best whooshing gently around curves. A new four-speed electronically controlled automatic transmission has a special setting that allows for extra power when climbing hills or towing a trailer. And the tight anti-lock brakes have been specially designed for the car.

As do most things Japanese, the Legend comes with several ingenious gadgets. A dashboard lever allows drivers to adjust stereo volume without groping for the tape deck. Electric windows are designed with toll booths in mind: two quick taps on the button, and they slide open all the way. There is an intelligent "driver information center": Push one of the buttons by the dashboard clock, and a computer displays how many "miles to empty," miles until the next servicing, and levels of engine oil, coolant, windshield-washer fluid. Press another button, and the computer reports on "current" and "average" fuel economy.

The only drawback to the Legend is its less-than-dazzling looks. The tan and brown leather on the seats has a strange ochre tint; and Sigmund Freud should have overseen the design of the automatic shift stick. Although the exterior is sleek, with flush-mounted headlights and monochromatic bumpers, the Legend isn't much of a head-turner. As a result, its less expensive cousin, the Honda Prelude, will always be sexier; its competition, the new BMW 325 convertible, will always be cuter. But the Legend will always be more fun to drive.

SUPER-SAFE BRAKES

I gun the engine of the Ford Mustang up to 40 mph, hit the soapy wet surface of the blue skid pad, and slam on my brakes. All four wheels lock; the car slides forward, out of my control, until it comes to rest on the dry pavement ahead. When I repeat the test in a Thunderbird equipped with an anti-lock brake system (ABS), the outcome is astonishingly different. After I hit the brakes, I feel a strong pulsing sensation and hear a low clicking noise. The wheels have not locked, so they respond to steering; the car comes to a stop well before it's off the skid pad. If trying is believing, it's hard to understand why anyone would buy a car today that didn't have anti-lock brakes. Anti-lock systems, originally developed for airplanes, all work similarly: two, three, or four sensors are placed on the car body over the wheels and are hooked up to a computer. When the brakes are pressed suddenly —as in an emergency—the sensors tell the computer whether one or more wheels are about to lock up. A special device called a "solenoid" then pumps the brakes ten to fifteen times a second; the wheels keep turning, stopping, turning, stopping until the car comes to a halt. "If the muscles in your feet were fast enough, you could pump the brakes yourself," says a spokesman for the National Highway Traffic Safety Administration (NHTSA). (As any driver knows, even pumping the brakes may not stop a car on ice.) ABS is now available on a tremendous variety of new cars, but it cannot be retrofitted to older cars. According to NHTSA, the going rate for ABS ranges from $800 to $2000 for the same or similar systems. The difference: manufacturers' markups.

GEORGE BARRIS—CUSTOMIZER TO THE STARS' CARS

Red racing stripes or white? Leather interior or soft plush? Today's list of personalized options can be mind-boggling to a shopper. It was George Barris, America's most famous car customizer (also called "car maker to the stars"), who first realized that each beholder has a different definition of a car's beauty. "People realize today that a car can reflect a part of themselves," Barris says.

Raised in Northern California, Barris customized his first car at age eight: a balsa-wood model that won first place in a dime-store contest. Five years later, he revamped a real '32 Ford ("changing" the taillights and "modifying" the paint) and found himself in business when school friends asked him to work on their cars, too.

By the late 'forties, Barris' list of customers included Clark Gable (Barris "chopped" the roof off his Jaguar XK120 Roadster, added a convertible top, and painted it a special red) and Liberace (Barris installed piano-shaped seats in his Cadillac Eldorado convertible). In the 'sixties, Barris created the Batmobile (used on the television show "Batman"), an experimental Ford Lincoln Futura to which he added, among other things, working rocket launchers.

Today, customizing a car goes beyond good looks, Barris says. Whether you select from a manufacturer's options or seek alterations after you buy, the most exciting custom work has to do with electronics. "Wild, clear stereo sound has become a large part of customizing now," Barris says. Beauty also comes from innovations in engineering: improved suspension systems and dashboards, technology that allows you to start a car from yards away.

The look Barris likes for now: aerodynamic design—"a sleek, low, thin body"; unusual colors—"pearlized gold, candy reds, and vibrant blues"; monochromatic fenders and mirrors—"no chrome." Like many other car buffs, Barris considers the Corvette to be the most beautiful American sports car. One reason: it's not overdesigned. "Some people overcustomize their cars," he observes, "and then they just look ugly."

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PARIS

HAIR Q&A

Winter highlights... thin-hair thickeners ..."natural" perms

Q Highlights often seem duller and less attractive during winter. What causes this? What can be done to keep hair looking bright?

A "Highlights may appear flat in winter owing to changes in weather and light. Cold temperatures and lower humidity combined with the effects of central heating cause hair to look dull," says Ron DiSalvo, Ph.D., consultant to John Paul Mitchell Systems.

Leland Hirsch, color consultant for Clairol at Nubest & Co., NYC, doesn't believe in over-highlighting hair. "A woman shouldn't increase the amount of highlights used to compensate for winter dullness. Ultimately, it will give her an unnatural look. If you normally highlight your hair three to four times a year, one or two additional touch-ups between regular visits during the winter is one solution."

Another suggestion from Hirsch to help brighten hair in winter: "After shampooing, squeeze a lemon through hair; wrap hair in a towel, sit in a sauna (if you are at home, cover hair with a plastic wrap and turn on a mister). The steam helps hair absorb the lemon juice (which has a high acid content), which in turn brightens hair."

Q What causes thinning hair? Can new products for thin hair actually make it any thicker?

A Today, many cosmetics companies are introducing products for thinning hair that claim to restore hair's strength, shine, and overall condition. Shiseido's Flowlin, Aramis' Nutriplexx, Philip Kingsley's Maximizer, and Minnetonka's Foltene (now in shampoo form) all promise to help "maximize" hair's look and feel.

Many cosmetic products can help hair look better, but they don't have any *medical* benefits. "In a recent study, 50 percent of my female patients of reproductive age treated for hair loss had no serious medical problems. Their hair loss is related to genetics and heredity," says Walter Futterweit, M.D., clinical professor of medicine, division of endocrinology at the Mt. Sinai Medical Center, NYC. Thirty-eight percent had abnormal male hormone levels (which can result in hair loss on the scalp, excess hair growth on other parts of the body); 12 percent had a variety of other medical disorders—e.g., adrenal malfunctions, pituitary abnormalities.

Dr. Futterweit recommends consulting a physician at the first sign of sudden, rapid hair loss. Some of the questions the doctor will ask you:

- Are you eating a balanced diet?
- Are you taking any new prescription drugs or other medications?
- Is your stress quota on "overload"?
- Does your hair loss coincide with a present illness?
- Are your periods normal?
- Do you continually put strain on your hair with a style that pulls it tightly together with a band or barrette?

Q I know curly hair is back in style, but it doesn't look right on me. I'd like to try a perm, but don't want my hair to be frizzy or over-curly. Any suggestions?

A "Today, studies show many women want perms for reasons other than for curl—they want a natural look, one that gives 'body' to their hair. With new perming methods, the perm-shy client can be more adventurous," says Lynn Donnelly, director of new product development for Zotos International.

Zotos recently introduced a new salon perm technique, Current Waves—the words "perm" or "curl" are not even present on its packaging. Flexible heated loops (called wave conductors) are bent and placed throughout the hair; a patent-pending solution containing silk is then applied to hair wound around the conductors for approximately fifteen minutes. The hair is rinsed (neutralized) while the conductors remain in the hair. With this type of waving, hair damage is minimal, while the finished look is soft, tousled.

Suki of Don Suki, NYC, uses seaweed in place of end-wraps to eliminate crimp or frizz. Seaweed's high concentration of protein, she believes, adds extra volume to hair during the perming process.

To achieve a natural look with an at-home perm, Charles Abbott, hair-care technologist for Procter & Gamble, recommends: selecting the proper perm-solution strength (appropriate to your hair type); choosing the rod size that will give you the degree of curl you want (the smaller the roller, the tighter the curl); and carefully monitoring the amount of time perm solution is on hair.

Make a new hair resolution

there is life after "holiday hair."

Winning looks for 1988 require ***healthy*** *hair. Long styles are soft, flowing and romantic...reminiscent of the 40's and 50's Hollywood glamour girls. Short hair styles no longer have the spiked looks which have to be achieved at the expense of your hair's condition. Now, more than ever, the emphasis is on condition–body and shine.*

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LA BLANCA

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health

Unsafe breast-builder . . . food poisoning immunity . . . jet-lag caution. BY MELVA WEBER

FAT TRANSPLANT WARNING

Use of fat auto-transplants for breast augmentation can be hazardous to your health. That's the official word from the American Society of Plastic and Reconstructive Surgeons, which represents America's board-certified plastic surgeons. For purposes other than breast augmentation, the committee expresses qualified approval but points out that long-term studies are needed before firm conclusions can be made.

The breast procedure is unsafe, says the ASPRS special committee, because much of the injected fat will die and form scars, making early detection of breast cancer difficult. Disease may go undiscovered, or false positive mammography and xerography results may produce increased breast biopsies for benign conditions.

In fat transplantation, fat obtained by liposuction or withdrawn with a syringe from body areas where it isn't wanted is then injected into places that need building up or smoothing out—such as facial wrinkles or depressed areas. Among drawbacks: Only about 30 percent of the injected fat survives one year. Most of the bulk obtained actually represents fibrous reaction, or scarring. It's necessary to overcorrect to allow for fat loss, so there will be excessive fullness in the transplant area following the procedure, and additional surgery may be required. *(For more about fat transplants for wrinkles, turn to page 205)*

TRAVELER'S AMNESIA

A sleeping pill recently reported to be effective in minimizing jet lag may have another effect—transient amnesia, according to Cleveland Clinic neuroscientists. Triazolam (Halcion), a benzodiazepine, was taken by three physicians who were traveling from New York to Europe. Next day, none of them could remember landing, clearing customs, checking into hotels, and other activities. During the episodes they showed no signs of confusion, companions said. Reporting the experience in the "Journal of the American Medical Association," Harold H. Morris III, M.D., suggests caution in using triazolam to avoid jet lag—especially if you drink alcohol during the flight.

RESTORING SEX POTENCY

Newest aid for men who have difficulty achieving erection involves self-injection of vasoactive drugs into the penis about half an hour before intercourse; effects usually last two or three hours. Urologist Adrian Zorgniotti, M.D., at New York University School of Medicine, a pioneer in the technique, says the injection works for about eight out of ten patients who have either organic or psychogenic impotence. The major cause of impotence, he says, is inadequate blood flow to the penis; the drugs, phentolamine and papaverine, stimulate blood flow almost immediately. The initial injection is given in the doctor's office, the patient then sent home to try intercourse. After instruction, subsequent injections are self-administered or may be given by the sex partner. This nonsurgical treatment may be best for men with diabetes, high blood pressure, or atherosclerosis, urologists say, as well as those who do not want a surgical penile implant. Candidates must be medically evaluated and have monthly follow-up sessions with the doctor. A third option for impotence treatment is microsurgery that connects a healthy abdominal artery to a damaged artery in the penis. Psychiatrist Stephen B. Levine, M.D., at Cleveland Metropolitan General Hospital, is one of those heading a fifteen-hospital study of a new drug, LY153502, said to stimulate the area of the brain responsible for sexual desire.

TAMPON ABSORBENCY UPS TOXIC-SHOCK RISK

The more highly absorbent the menstrual tampon, the greater is the danger of toxic shock syndrome (TSS), according to a study from the Centers for Disease Control.

CDC's Seth F. Berkley, M.D., and his colleagues compared tampon-associated TSS cases with information on non-users of tampons, verifying that tampon users in general have a TSS risk of thirty-three times that of non-users. The team then examined the TSS risk associated with both absorbency and chemical composition (cotton-rayon vs. polyacrylate fiber); they found that composition mattered (polyacrylate is better), but the absorbency level is important. For every one-gram increase in absorbency, the risk increases 37 percent.

In the same issue of the *Journal of the American Medical Association*, Sidney M. Wolfe, M.D., of Public Citizen Health Research Group calls for uniform absorbency labeling for all tampons, along with a recommendation to "use tampons with the lowest absorbency that works for you."

SALMONELLA VACCINE ON THE WAY

Food-poisoning outbreaks caused by salmonella infection of poultry, beef, and dairy animals could become a thing of the past, thanks to a biological development at Washington University in St. Louis, Missouri. There, scientists have developed a non-disease-causing salmonella strain that can be used as a vaccine to prevent the growth of salmonella in humans and animals. Roy Curtiss III, Ph.D., chairman of the biology department, explains that the vaccine triggers all three branches of the immune system, forming a first line of defense against pathogens and reducing the contagious spread of disease. It is expected that the new vaccine will first be used in agriculture to control salmonella in poultry, hogs, and cattle that will be used for food.

WATERTIGHT DRESSING: PSORIASIS CURE

An airtight, waterproof adhesive dressing can help clear up a plaque of common psoriasis. At William Beaumont Army Medical Center in El Paso, Texas, Stephen J. Friedman, M.D., studied the effectiveness of hydrocolloid occlusive dressings compared with topical ointment or ultraviolet-B treatment. The occlusive dressings either completely cleared or improved psoriasis plaques in the majority of cases, Dr. Friedman reported in *Archives of Dermatology*, and proved superior to twice-daily applications of fluocinolone cream. In more extensive psoriasis, the hydrocolloid dressings were comparably effective as ultraviolet-B treatment. Even though it's not yet known how the cover-up treatment works, Dr. Friedman says, it shows great potential for managing limited psoriasis.

"More doctors would recommend Advil than any of these other menstrual pain relievers."*

More than 2 to 1 over aspirin. | 3 to 1 over Tylenol.* | 8 to 1 over Midol.* | More than 10 to 1 over Pamprin.*

Of these nonprescription menstrual pain relievers, only one would be recommended most by doctors: Advil.*

Advil is the only one of these that contains a nonprescription strength of ibuprofen. That's the medicine found in the prescription brand Motrin.**

In a recent national survey, doctors were asked about five leading nonprescription menstrual pain relievers. Advil was the one most said they'd recommend to their patients.

Doctors with a preference chose Advil over aspirin by more than 2 to 1. Over Tylenol* by 3 to 1. Over original Midol* by 8 to 1. And over Pamprin* by more than 10 to 1.

Advil is also effective for relieving most other types of pain, such as headaches, muscle aches, backache and even minor arthritis pain. You may well find it's the only pain reliever you ever need.

In addition, Advil tablets are easy to swallow and gentler to your stomach than aspirin.

Before taking any medication, read the label carefully and follow directions.

If menstrual pain threatens to interrupt your life this month, it's good to know you have Advil.

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ADVANCED MEDICINE FOR PAIN™
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For headaches, minor arthritis pain, menstrual cramps, backache, muscle ache, fever.

* Recent physician survey in Whitehall Laboratories files. ** Motrin — product of another company. Appearance of the brown Advil tablet is a trademark of Whitehall Laboratories, NY, NY © 1986.

BEAUTY

images

Previews of what's to come in hair, make-up, in the "fashion" of beauty. There are real answers for changing needs—balms that beautify and protect; bases and powders that "treat" skin. Here, a new sense in long hair, a bang-up look to beauty

A "Great" Haircut

What makes a haircut great? "It's angling hair where it needs it most," says NYC stylist Gad Cohen, "not just cutting it shorter. It's giving shape, taking away weight where hair's too flat, removing bulk where it's too thick, leaving length where needed."

A "great" cut is a highly subjective matter. Achieving it "involves taking into consideration hair's texture, its growth pattern, type—curly, straight, frizzy, fine, coarse," explains NYC's Kenneth.

Can a woman realistically expect a good cut to simply "fall into place" with little more than a quick comb or nudge? Yes—in some instances. If she has short hair. If it's straight, thick and bluntly cut. Or if she has the good fortune to have that "kind" of hair.

However, for the majority of women, "fall into place" hair is an impossible goal, says NYC salon owner Sergio Valente. "Everyone would like that kind of haircut, but not every woman's hair responds that way."

("Images" continued, page 76)

up front

Another view of the prettiness and femininity of the season?
The subject is bangs—modernized (as more than one thing is these days) by a new length.
In essence, longer is better.
One option (and an offshoot of the one-sided look, *left*)—brushed to the side, skimming the cheekbone.
***Below:* The updated "fringe"—thinned out and, of course, longer.**

It might seem a minor detail, but it's fast becoming the basis for what's happening in longer hair this season. "It" is the way you part your hair. Or, more precisely, it's the idea that you *do* part your hair. "The focus is on one side," says NYC pro John Sahag, "achieved by parting off-center, then angle-cutting the front pieces so they flow in the opposite direction." What results, *above*, is sexiness, softness. The impact? Just think of what the "simple" side part did for Veronica Lake.

Photo, *left* DENIS PIEL Hair, Suga/Suga salon, NYC; makeup, Andrea Paoletti Photos, *right* FRANÇOIS HALARD. Hair, Sam McKnight for La Coupe, NYC; makeup, Joe McDevitt for Bumble & Bumble Details, last pages

Basis Soap is specially created to cleanse all delicate facial skin.

Recommended by dermatologists, it contains no harsh detergents, abrasives or harmful ingredients. So while it cleans thoroughly, dissolving dirt and make-up deep in the pores, it's very, very gentle.

Being a highly emollient soap, Basis can also help balance the moisture level of your skin and prevent moisture loss. Leaving your skin feeling supple, smooth and soft, almost like you've used a moisturizer.

There's a Basis for every skin type: Normal to Dry Skin, Extra Dry Skin, Sensitive Skin, and new Oily Skin. And one is just perfect for you.

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A listing of the stores participating in VOGUESTYLE will appear in our February Issue.

Watch for it!

BEAUTY images

Word of mouth

One of the most common complaints of women at this time of year? Discomfort from dry, cracked, chapped lips. Result: An upsurge in lip balm business, with products that go beyond regular moisturizers and lipsticks both to shield lips and to offer soothing relief.

Key to the current lip helpers: interesting, unusual, "natural" ingredients. Now available in the U.S., Guerlain's Baume de la Ferté contains Bordeaux wine—in theory, known for its healing properties. The balm can be worn overnight as a treatment or as a light daytime tint on otherwise bare lips. . . . Newly colorful shades from Lip Quencher, in an equally "nourishing" vein, come enriched with emollients and humectants—one of them, wheat germ. . . . And from Georgette Klinger, Lip Pomade, with camphor and sunscreen.

The price of pampering

Never underestimate the value of treating yourself well. Here, some random costs of spa-going: A week at Forest Mere in Hampshire, England, $870. A ticket on the Concorde to get there, $2999.... Estimated tips to staff after two weeks at Evian-les-Bains, $400. ...A week at Rancho Caliente in Jalisco, Mexico, $280....For a quicker take, a "day of beauty" at the Noëlle Day Spa in Stamford, CT, $180—gratuities included.

adventurous

In a season of predominantly browned or "neutral" makeups, a hit of bright color may bring a welcome change. "Bright," in its easiest form, tends to turn up as lipstick. Can (should) every woman wear vivid lip color? Says NYC makeup pro Kevin Aucoin (who admittedly leans toward softer, "real" shades—beiges, roses—as day-in, day-out basics), "There's nothing like a bold lipstick for making a strong statement. A woman who's comfortable wearing one is probably the same kind of woman who likes putting on a short skirt—or who's not afraid of speaking her opinions."

Brighter color, by Aucoin's thinking, is not restricted to any particular skin or hair coloring, nor meant just for evening. "Wear it whenever you feel like it for a bit of adventurousness." Where "rules" do come into play: in choosing the more modern bright versions—"yellow" reds (one of the best, with a touch of shimmer, Ribbon Red, *left*, from Chanel), fresh oranges (*center*, Maxi's Not Quite Punkin), deeper pinks (here, *below left*, YSL #61). Another update: method of application—stroked on, then blotted for a "stain" of color. As an option, add a touch of gloss. And keep all other face makeup, both on eyes and cheeks, decidedly pale and subtle. *("Images" continued on page 79)*

Classics never go out of style– like beautiful, healthy hair.

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BEAUTY images

The view from the runway: skin . . . bare makeup . . . a romance with hair . . . a prettier sense of color

For European runways this season, designers have flirted with a new femininity. What started as a rather fragile and girlish image (young waifs and schoolgirls, last fall, at Gigli) has evolved, grown up. The modern woman, say Italy's and France's designers, has the confidence to reveal real charm, to be flirtatious with unguarded abandon.

If Milan's newer school of designers can be credited with spearheading this trend, it makes sense to look to them first for its most recent incarnations. In evidence: a modernized minimalism, more sophistication, fewer "gimmicks." Gigli's pale-white complexions of last season have been replaced by a "real" glow—luminous yet natural. Instead of tendriled cascades of hair, spare, just-this-side-of-demure styles are pulled back from the face and unadorned (7) at Gigli; or, at Dolce e Gabanna (2), rolled and wrapped in a pastel ribbon.

It's not just this minimalist "new school" that advocates a prettier appearance; there's a definite meeting of many minds here. Giorgio Armani presents his softer, more feminine way with tailoring—with long, flowing, swept-back hair; a neutral face palette (1). Outlandishness gets revised and beautified by Jean-Paul Gaultier, one of the more "unexpected" supporters of this trend. From Gaultier (3): a red-stained mouth; an updated, bow-decorated chignon.

As "softness" sets the pace, so "sexiness," in a beauty sense, often takes on a less blatant meaning. As bare—and body-revealing—as night gets: (5) Emanuel Ungaro's shortest, shoulder-bare dress. By day, that shape, length, and open neck softens (4). More outright charm from Chanel (6): This season, the woman is a flirt.

("Images" continued on page 80)

GUY MARINEAU PIERRE SCHERMAN

back dash...

Longer hair means more hair, front *and* back, to take care of—a reality many women tend to forget. Luckily, stylists haven't. Apparent now: better-thought-out cuts to keep back of hair in shape—longer layers for curl control, *far left;* rounder edges for softness, *left* and *above*.

BEAUTY **images**

Stylist/client: getting the message

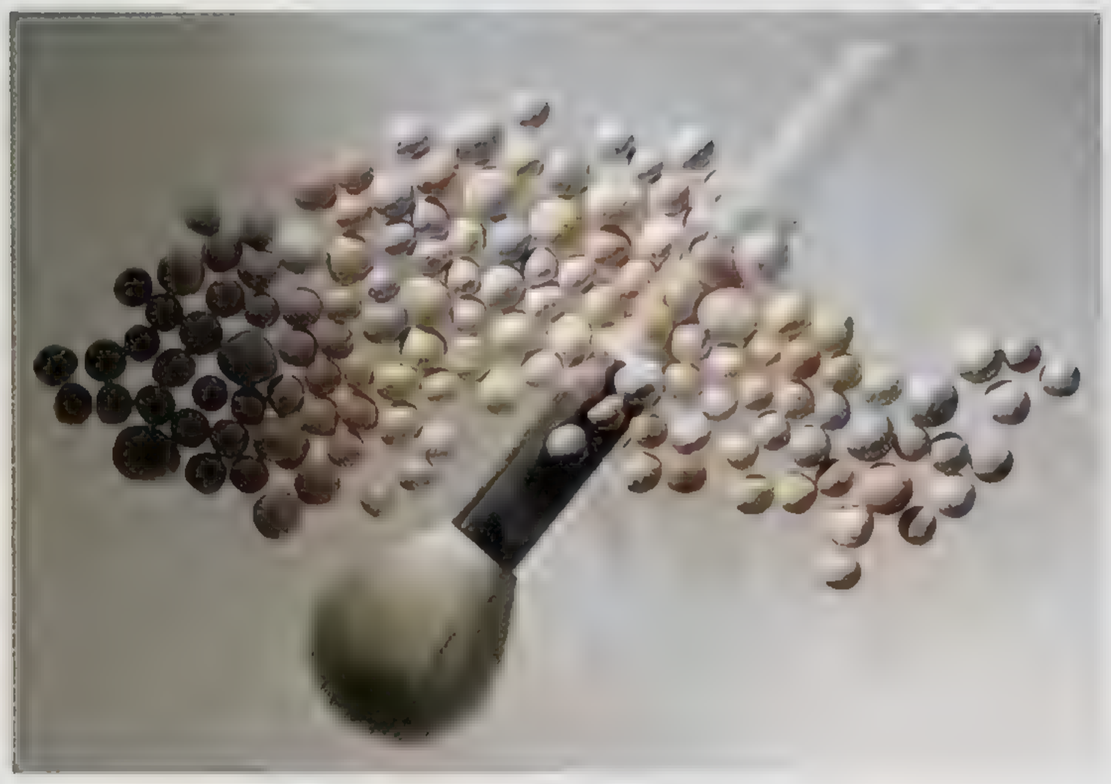
In the days when haircuts came with names—remember the Flip, the Poodle, the Shag?—a woman ordered up a look as if from a menu. Today, the focus is on individuality—and fewer cuts look the same. Thus, more responsibility falls to the woman to convey her needs: "Input works both ways," says Gad Cohen, in NYC.

What helps? Bringing pictures—not to copy but simply to show what you think is attractive. Be open. "I want to know not only how you wash and treat your hair," Gad continues, "but also what you wear and how you like to look." Most of all, he says, he likes to know your hair "history"—what cuts you've been happiest with; how your look has changed.

Women who find themselves too intimidated to speak up in a salon—and surprisingly many women do—are probably going to the wrong salon or are with the wrong stylist.

steps ahead

The beauty industry is calling them "bridge" products. Recent developments in foundation are designed to fill the gap between treatment and color, to work in conjunction with what goes on beneath (i.e., moisturizer) and the makeup that's applied on top. Thus, they enhance skin "health" while providing optimum color coverage. Two examples: Orlane's Satilane, a protective, water-based foundation containing moderate sunscreen and formulated to help skin retain moisture...and KAO Sofina's Advanced Foundation, with an innovative emulsifying system that resists water and perspiration, allows skin to breathe and color to stay true longer.



futuristic finishers

Proof that we've entered the space age—the newest finishing cosmetics that sound, look—and most importantly—perform as if they've come straight from the future. Consider Guerlain's Meteorite Powder, *above*. When swept on with a brush, the small multitoned "pebbles" of pastel powder blend together and, on application, not only provide an even, smooth surface but also color-correct ruddiness, attract light, brighten and highlight....In the same vein, Poudre Majeur, due from Lancôme in March, is comprised of undetectable "microbubbles" for extremely lightweight coverage. It also contains no talc, which can leave a chalky film.

Top photo, left FRANÇOIS HALARD Hair Oribe/Oribe at Parachute Top photo, right DENIS PIEL Hair, Ezel for Bumble & Bumble, makeup, Margaret Avery
Bottom photo GEOFF SPEAR Details, last pages

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money

After last year's financial ups and downs, what can we expect in 1988? BY SUSAN LEE

Like most citizens, you are saying a cheerful goodbye to the old year and contemplating the new year. Among the issues you might want to ponder: what kind of year will 1988 be for the economy? The course of the economy will determine a lot—from what type of investments you'll decide to make to how comfortable you'll feel spending on indulgences.

Unfortunately, the stock-market roller coaster last fall has made a confused situation even dizzier. The only safe thing an economist can say is that there are about as many good signs as bad for the economy in the coming year. So, at the risk of sounding like a typical economist—and using that irritating on-the-one-hand and on-the-other construction—here's what could happen.

First, the bad news. Turmoil in the world's financial markets may have a chilling effect on consumer and business spending. If these groups zip up their pocketbooks—and if the federal government keeps its promise to cut back on spending—the economy could experience a sharp, unpleasant contraction. This is the worst of the bad things that could happen, but bear in mind that a recession might not last longer than a few months.

> In an election year, politicians will do anything to bring about good news

Another potential problem is inflation. Increasingly, the course of inflation has come to depend on the value of the dollar. As the dollar declines, foreign goods sold here become more expensive; moreover, as a kind of double-whammy, these higher-priced imports function as a shield behind which domestic manufacturers can raise their prices, too. And since most economists expect the dollar to continue to decline this year, they expect the rate of inflation to keep creeping up.

With interest rates, the bad news comes in two parts. First, if the inflation rate keeps heading up, it will take interest rates along. These rates tend to move in tandem for a simple reason: lenders demand higher interest rates to protect themselves from the erosion in value caused by inflation.

Second, interest rates could move higher if either the federal government increases its borrowing and/or lenders decrease the funds they are willing to supply. While it's difficult to predict government borrowing this early—even the Feds don't have a handle on it yet—it is reasonable to assume that if the dollar continues to swoon, foreigners will be less willing to supply us with funds.

In sum, it's possible to make a very discouraging forecast for 1988, even if we avoid a recession. A sinking dollar could speed up inflation, which, in turn, could breed higher interest rates and slower economic growth. Moreover, this wicked chain of events could be made even worse if the Federal Reserve Board overreacts to inflationary worries and clamps down on the money supply. That would really send interest rates higher and bring economic growth to a screeching stop.

On my economist's other hand, however, there are reasons to expect parts of the economy to do just fine.

First, there's good news about unemployment. Joblessness is on the decline, and there's no reason to expect that trend to reverse itself. This economy has shown a remarkable ability to generate new jobs. Sure, jobs in the manufacturing sector have been disappearing; but jobs in the service sector seem to materialize effortlessly. Moreover, the demographics look good: the wave of new workers that flooded the employment market in the 1970s—composed of baby boomers and women of all ages—has been absorbed. Thus, strong job creation and fewer new entrants to the workplace should keep unemployment low.

Taxes, too, are on the list of good-news categories. Despite the fact that official Washington is filled with resolve to balance the budget, and despite the fact that Congress would rather raise taxes than cut spending, the probability that 1988 will see a tax hike is near zero. Why? This year has a political incentive more powerful than a locomotive and *(Continued on page 84)*

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(Continued from page 82)

able to leap tall buildings at a single bound: national elections. Anything more than ritual talk about a tax increase, therefore, seems mighty unlikely.

The dollar also may have an encouraging role to play. While economists do expect the dollar to continue sinking, a first-rate political crisis—say, a contretemps in the Middle East—could send its value skyward. The dollar is, after all, the safe-haven currency for the world's wealth. And it's only a little mischievous to suggest that a glance around the world is enough to convince anyone that there are plenty of potential crises that could make the dollar stronger.

Thus it's also possible to make an encouraging case for the economy in the coming year. With employment strong and no tax hikes to chill consumer spending, economic growth could be robust.

A strong job market and low taxes could mean solid growth

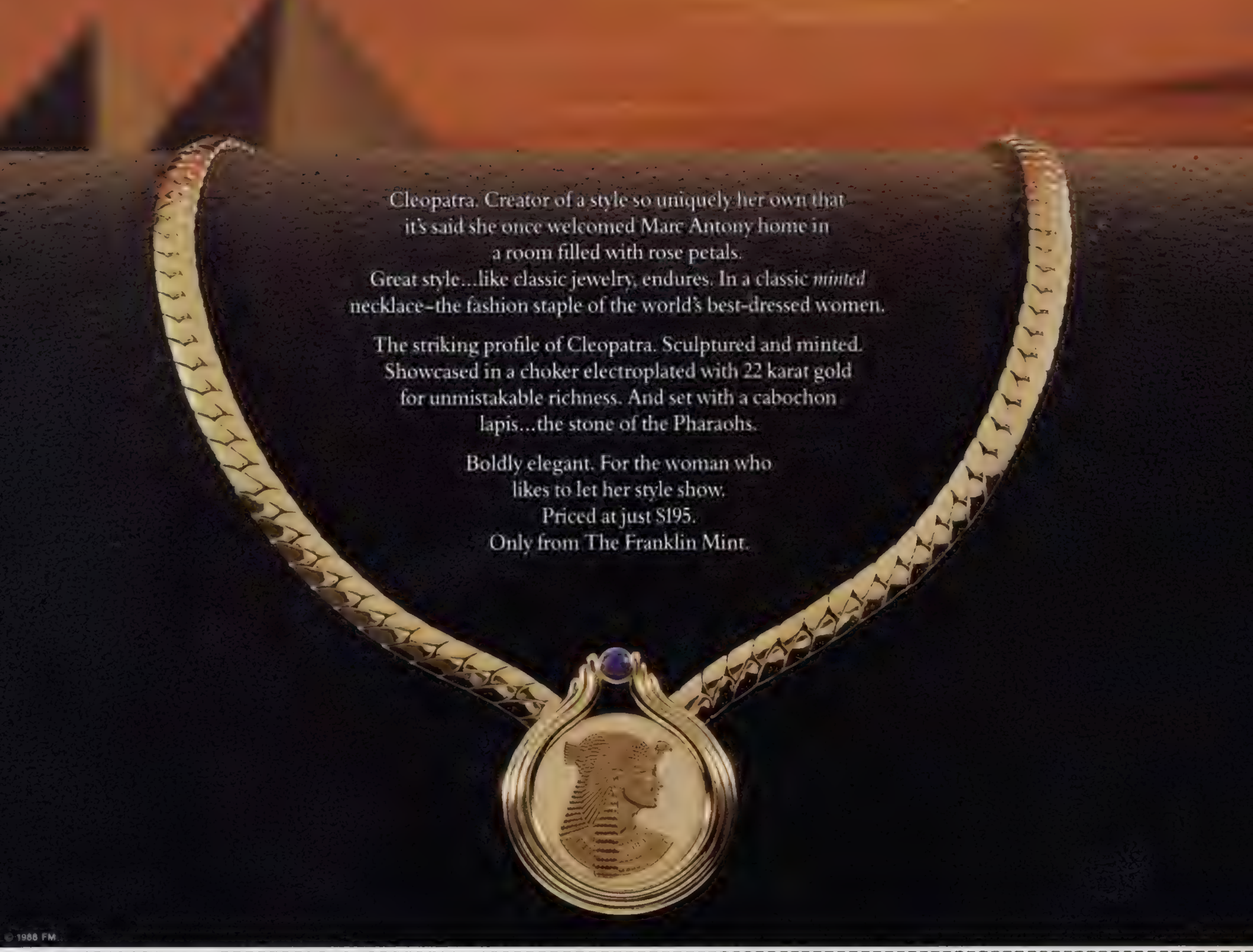
The question that remains is where the good or bad news to come will leave the stock market. The discouraging set of events would be bleak for the market, too. Consider: If interest rates go up, yields on bonds may become more attractive than the yields on stocks. And, as people keep their money out of the stock market and invest in the bond market, stock prices will droop. In other words, if interest rates head north, then count on the stock market to head further south. (This, by the way, would be quite a bit different from another stock market crash; and only a financial crisis of mega-proportions could precipitate another Depression.)

Under the optimistic economic forecast, however, the market could be dynamite. With the economy chugging along, fueled by strong employment and consumer spending, corporate earnings won't be far behind. And, as was evident early last year, the prospect of solid corporate profits is a powerful tonic for the stock market.

Which set of events, then, will prevail? Again, 1988 is an election year. And if the party in power wishes to stay there—as parties usually do—it will do its utmost to deliver a robust economy for the voters. So, if you are a betting person, the odds are in favor of a year much like pre-October 1987. Expect inflation and interest rates to creep up; but expect as well that the economy and the stock market will register solid gains, creating more wealth for all of us. In other words, Happy New Year. ▽

VOGUE, January, 1988

Cleopatra. A reputation for style.



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horoscope

BY ROCKIE GARDINER

January's Astrological Weather: The year begins on a conservative note. For the first two weeks, a wait-see attitude underlies business and government matters while expansive Jupiter is restrained by an aspect similar to the one that prevailed during last October's stock market dive. Mercury spreads distrust among co-workers in the middle of the month that can result in unexpected, far-reaching personnel reforms by the last week. Romance thrives on a balanced diet of security and novelty, but when Mars provokes Venus around the 24th, even the happiest couples can feel threatened.

CAPRICORN December 22-January 19 In the first week, when your employer is sensitive to your needs, you could take a small step up the corporate ladder or eliminate that aspect of your job you find distasteful; pay no mind to the gossip that might ensue. Mid-month, you may face another major household expense or have to lend a parent more than mere moral support. As the month ends, an impetuous Aries or Sagittarius friend could put you in an embarrassing situation by playing on your sympathy for the underdog.

AQUARIUS January 20-February 18 A matter regarding sexual politics that disturbs you in the first week can be satisfactorily resolved as the month ends, when you're angry enough to take action. After Mercury enters your sign on the 10th, your thinking becomes more incisive, your speech more eloquent. There's a chance that you may spend this April in Paris—start boning up on your French. A friend's impromptu cocktail party on the 14th provides an excellent opportunity to mix business with pleasure.

PISCES February 19-March 20 Suspicions that a casual acquaintance is making a play for your partner can cloud bright prospects for the new year, but the truth won't be revealed until rational Mercury clarifies misconceptions in the middle of the month. Because Venus enters your sign at that time, stimulating your social commitment, you can successfully cajole large donations from the corporate sector for a pet cause. However, when Mars is antagonistic on the 24th, no one will succumb to your charms.

ARIES March 21-April 19 For the first ten days, irksome career matters cannot be resolved. And, accepting an assignment that calls for more enthusiasm and time than you can give will only complicate matters. However, around the 11th, a friendly Mercury enables you to communicate openly with your boss and, together, to set realistic work goals for the new year. When your Mars ruler gets the cold shoulder from Venus on the 23rd, you may be slighted in a social situation or feel alienated from your lover.

TAURUS April 20-May 20 To start the new year off on the right foot and to prove that you still have faith in the relationship, take a trip with your partner in the first week. Mid-month, an influential woman could steer you towards a relatively safe and simple business or investment opportunity. In the last week, however, as your Venus ruler is pushed too far by Mars, a perpetually needy friend may exhaust your compassion just when your spouse demands more time and attention.

GEMINI May 21-June 21 This new year's resolutions may quickly dissolve when your Mercury ruler leaves Capricorn on the 10th. Instead, you can have a potentially profitable exchange of ideas with a business colleague that leads to an unofficial alliance as the month ends. Another one of those serious conversations the weekend of the 16th can dispel lingering resentments your child or lover may be harboring, so that you're free to express your affection without reservation the following weekend.

CANCER June 22-July 22 While your moon ruler is full in your sign on the 3rd, you can dramatically affect others as well as attract an influential stranger. But, career plans may hit a snag on the 12th when Jupiter temporarily withdraws the financial protection you were counting on—delay legal matters until mid-February. You might be upset by your lover's reckless behavior the weekend of the 23rd, but you could also find out that you have more in common than you ever suspected. *(Continued on page 88)*

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HAIR CARE

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Why why why? "Shampoo build-up" is the reason. Each washing, even by fine shampoos, leaves a shampoo "residue." Sadly, certain cleansing mixtures, and conditioning agents, if they are effective, leave a telltale residue that has been measured precisely in laboratory studies.

Recent tests on 15 quality shampoos show that residues keep accumulating each time you shampoo. It's a fact of hair life!

Getting rid of the build-up. Make no mistake. You must, temporarily, switch to a shampoo with super rinsability. One that has gently proven its power to revitalize the hair. And don't put it off. Shampoo build-up is more than unattractive: it can impair the soft feel of your hair . . . its manageability . . . and it can eventually harm your hair.

Which shampoo rinses the best? According to laboratory tests of 15 quality shampoos, Neutrogena Shampoo ranked No. 1, and "demonstrated consistently superior rinsability with almost no build-up itself."

The clincher: in addition to instantly freeing your hair from most build-up in a single washing, Neutrogena leaves a scant residue, a negligible trace compared to all the other shampoos tested.

If you feel you want to revitalize your hair, try Neutrogena Shampoo for 14 days. Think of it as a freshening "vacation" . . . and afterwards, your hair will respond again happily to your favorite shampoo. If you use your Neutrogena as often as needed, your favorite shampoo will keep on being your favorite!

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*Excerpt from Neutrogena Skin Care Institute Report

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HOROSCOPE

(Continued from page 86)

LEO July 23-August 22 While you undoubtedly appreciate your neighbor's attentions, as the month begins your mate might suspect that there's more to this friendship than meets the eye. And, when suppressed sexual longings are unveiled in the last week, he could be proven right. In the meantime, encouragement from your mentor, coupled with your own enthusiastic approach to work, might take its toll when your sun ruler is afflicted in your health house during the middle of the month.

VIRGO August 23-September 22 For the first two weeks, recreational pleasures—an evening of theater or a day on the slopes—may turn out to be costlier than you anticipated. And, as Jupiter brings out the optimism you so carefully keep in check, you'll tend to promise your loved ones more favors than you can deliver. After the 15th, a greater rapport between you and a co-worker develops both in and out of the office, even though you might be in competition for the same plum assignment in the last week.

LIBRA September 23-October 22 Between art events, lectures, and frequent get-togethers with affable siblings and neighbors during the first three weeks, you'll have sufficient intellectual stimulation to offset your rather uneventful emotional life. Although your partner may incur a major expense around the 12th, you'll do your best to downplay any drama. However, when your sympathetic Venus ruler is under attack from Mars in the last week, a rousing battle of the sexes can leave you feeling victimized by all men.

SCORPIO October 23-November 21 As the new year begins and your resourceful Pluto co-ruler receives support from the sun, you may be offered a substantial financial opportunity. You can also finally deal with the habitually destructive behavior patterns and notions that have undermined your self-confidence. By the middle of the month you could be traveling for work, meeting potential clients. The weekend of the 23rd is hot—while you and your partner are having one of your famous fights, a secret admirer might reveal his attraction for you.

SAGITTARIUS November 22—December 21 You could receive unwelcome news affecting your beleaguered project on the 4th, but until the sun activates your Jupiter ruler the week of the 11th and brings matters to a head, don't waste energy agonizing over whether you should invest more money or simply cut your losses. After Mars enters your sign on the 9th, you'll tend to force emotional issues and, if you're not gentle, alienate the most sympathetic member of the family in the last week. Before you act, bounce your ideas off your best friend.

Georgette Klinger and her daughter, Kathryn.

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Exercise: how to beat burnout . . . low-impact aerobics—a safer way?

Brooke Shields's trick to sticking with exercise: alternating activities daily

BEATING BOREDOM

For months, you're hooked on fitness. Then your rewarding, effective routine becomes a bore. You're in an exercise slump. How to get back on track? Ask yourself these six questions, says Barbara Pearlman, national director of exercise for Elizabeth Arden salons.

1. Does your routine provide enjoyment and results?
Key to long-term success depends on the pleasure factor, a sense of accomplishment.

2. Is your program varied?
Following the same routine day after day invites loss of interest. Your fitness program should contain options that energize mind as well as muscle. Try working out in different surroundings or at different times of day. Vary fitness activities from season to season. (Brooke Shields, for example, *left*, finds that diversity—for her, it's running, cycling, weight work, swimming—is more enjoyable.)

3. Do you take "vacations" from your regular routine?
Putting your program on hold for several days won't cause muscle "rust." In fact, after a brief getaway, you'll more likely resume your program with renewed energy and enthusiasm.

4. Do you exercise alone?
For a change, consider working out with someone else. A "body buddy" can help, particularly if he or she is someone who supports your fitness goals.

5. Are you placing unrealistic demands on your body?
When your muscles send you a message to stop, pay attention before it becomes a non-negotiable demand. Ease up a bit.

6. Do you recognize—and reward—your progress?
Give yourself credit for fitness victories. Exercise should make you feel good.

PATRICK DEMARCHELIER Hair, Sam McKnight for La Coupe, NY; makeup, Mary Greenwell Fashion details, last pages

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SOMETHING WILDE
Sex, scandal, and the literary biography

BY EDMUND WHITE

Oscar Wilde makes good copy because, as he once remarked, he put his genius into his life and merely his talent into his work. He championed Irish poets, American painters, and French actresses. He kissed Walt Whitman on the lips, verbally fenced with the venomous painter James Whistler, earned the scorn of the more reserved (and sexually repressed) Henry James, set out to reform home design and popular fashion, encouraged André Gide to express his desires for Arab boys, and triumphed over his detractors with *The Importance of Being Earnest*, which is arguably the best English play of the nineteenth century.

But Oscar Wilde is also interesting because his life can be read as an apt parable of the price society likes to exact for erotic freedom. (Referring to the 1970s, that brief period after women's and gay liberation and before AIDS, the spirited English novelist Angela Carter said to me last summer, "It turns out there were only ten years in all of human history when people could do as they liked in bed.") Or his tragedy can be interpreted as the revenge of the dull rule on the brilliant exception, of the dusty camel's back on the golden straw. In either case, with *Oscar Wilde* (Knopf), Richard Ellmann (who died last year) has left behind the best literary biography this decade or the next is likely to see. It is also one of the few volumes worthy to be placed beside his own magisterial *James Joyce*.

What makes *Oscar Wilde* so extraordinary is that Ellmann never loses sympathy with his glittering subject. Earlier biographers may have argued that Wilde was too severely punished for his "crimes," but few have doubted that he was criminal. Ellmann, by contrast, presents us with a Wilde whose most flagrant transgression was his flouting of hypocritical conventions. Ellmann's Wilde had a voluble, trusting nature and a hearty Irish sociability. He was a man who bore few grudges and took a robust pleasure in his own powers as a deep thinker about esthetic theory, but who tossed off his profundity as facile paradox. Wilde's cleverness masked his intelligence.

Ellmann has an instinctive grasp of Wilde's artistic milieu, of his mind, and a storyteller's ability to capture the idiosyncracies of his life. He's particularly wonderful on the subject of Wilde's celebrated lecture tour of the United States in the 1880s. Newspapers filled their columns with Wilde's remarks, and the writer caricatured himself in order to play to the highest gallery. He wore embroidered black velvet doublets and knee breeches, visited Colorado miners, flirted with famous actresses, barnstormed from state to state, and made saucy remarks. When a woman asked him how to arrange some decorative screens, Wilde drawled, "Why arrange them at all? Why not let them occur?" America's fascination was double-edged, however, and by the end of the next decade Wilde and his downfall were serving as the text for hundreds of sermons thundered out from American pulpits.

As Ellmann describes him, Wilde was a man who always believed in his luck, but who had equally persistent presentiments of doom. He met his fate when he came under the sway of the much younger Lord Alfred Douglas, whom Ellmann characterizes as "totally spoiled, reckless, insolent, and, when thwarted, fiercely vindictive." Wilde and Douglas became lovers. Douglas, to spite his half-crazed father, the Marquess of Queensberry, drove Wilde into ever more conspicuous displays of homosexuality and finally provoked Wilde into challenging the Marquess in court.

> Wilde's life is a parable of the price society exacts for erotic freedom

The courtroom adventure, as all the world knows, resulted in Wilde's being sentenced to two years of hard labor, which broke his health and led to his early death. What is less well-known is that Wilde's two trials were so explosive because they threatened to expose "vice" in high places. (The prime minister, Archibald *(Continued on page 94)*

Top: The Granger Collection, Bottom: Jeu de Paume, Paris/Bridgeman Art Library

The elegant Wilde, by Toulouse-Lautrec

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 92)

George Meredith posed as the dying Chatterton for Henry Wallis—who then stole Meredith's wife

Rosebery, was nearly accused of sodomy.) To this day, England, as the last great feudal society in the West, remains peculiarly vulnerable to sex scandals. Apparently, only they can tap and sanction the usually controlled resentment of the poor and powerless toward their rulers.

Oscar Wilde was a very learned man. He was well-versed in classical Greek literature, had virtually memorized Walter Pater's study of the Renaissance, and wrote his play *Salomé* in exquisite French. He frequently sacked the past for signs of his own coming. One of the most obvious precursors was the eighteenth-century poet and forger Thomas Chatterton, who committed suicide when he was barely eighteen. Wilde made Chatterton the subject of a public lecture in which he developed this idea: "Chatterton may not have had the moral conscience which is truth to fact—but he had the artistic conscience which is truth to Beauty."

This distinction provides the principal theme of a totally involving new philosophical thriller, *Chatterton* (Grove). Its English author, Peter Ackroyd, manages to stage with perfect clarity three intertwining narratives occurring in three different periods: the life and death of the young poet Chatterton (1752-1770); the marital mishaps of the nineteenth-century novelist George Meredith, who posed as the dying Chatterton for a painter who went on to win away Meredith's unhappy wife; and a purely invented story, set in the present, about a young London poet's attempt to decode texts presumably left behind by Chatterton, who did, in fact, pass off some of his own writings as poems by a fifteenth-century priest.

In England, only sex scandals tap the resentment of the poor toward their rulers

Chatterton is usually viewed as a sickly, sensitive, neurotic soul. This is the view adopted by the Romantics and reinforced by a new psychoanalytic study, *The Family Romance of the Impostor-Poet Thomas Chatterton* (Atheneum), by Louise Kaplan, Ph.D. Her theory is that an impostor such as Chatterton is able at once to express perverse impulses and avoid retaliation by announcing to devouring mothers and castrating fathers, "You needn't envy me. This is someone else's poetry. I am merely the translator." Ackroyd's Chatterton, by contrast, is a high-spirited fellow who takes a simple pleasure in his genius. He boldly writes, "Schoolboy though I was, it was even at this time that I decided to shore up these ancient Fragments with my own Genius: thus the Living and the Dead were to be reunited."

The passage refers to Chatterton's forgery, a dazzling hoax finally exploded by Horace Walpole. But the same words also describe Ackroyd's own method, which "shores up" historical facts with convincing fictional fancies born out of his astonishing capacity for reimagining other periods and ways of thinking and speaking. In *Chatterton*, as in his earlier *Hawksmoor*, Ackroyd's mixing of epochs serves mysteriously (even creepily) to unite the living and the dead.

Chatterton owes it ebullience to its subtle exploration of paradox and dramatic irony. The twentieth-century characters, for instance, whom we might expect to be the most pedestrian, turn out to be Dickensian grotesques. Chatterton himself, whom we're prepared to see as a suicide too sensitive for this world, in fact kills himself by accident with a home remedy for the clap.

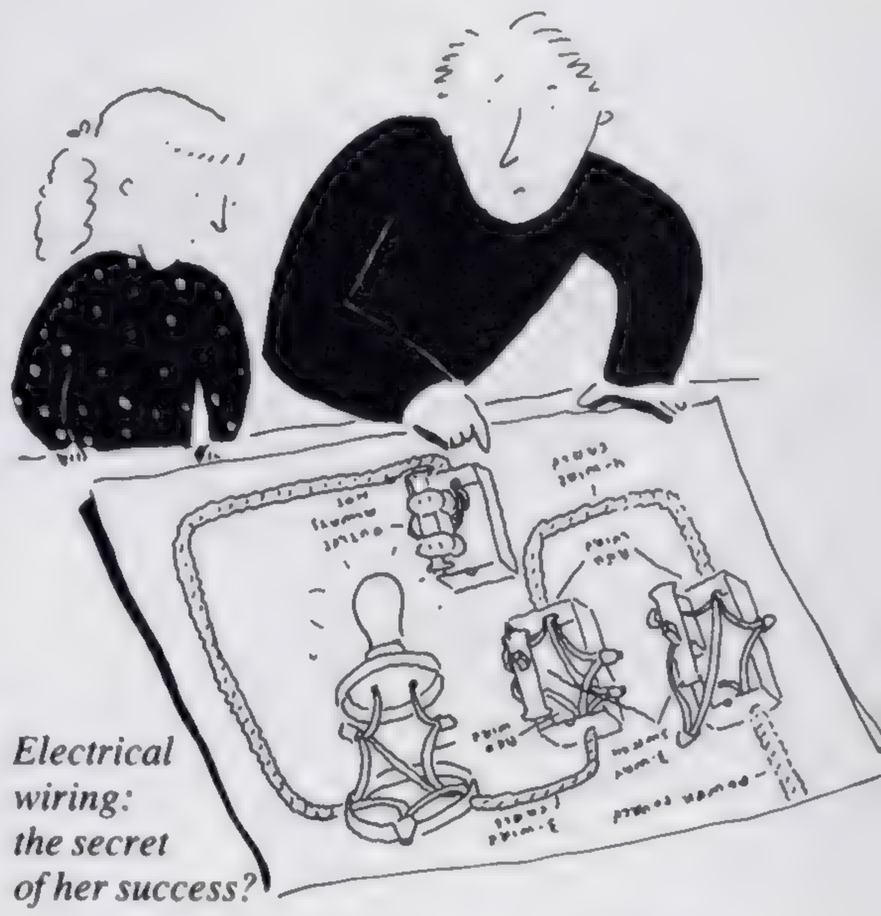
Ackroyd enjoys puncturing our pieties and reversing our presuppositions. His obvious delight in paradox and mimicry should come as no surprise to readers who know his earlier novel of impersonation—*The Last Testament of Oscar Wilde*.

Top: "Death of Chatterton," 1856, Tate Gallery, London/Bridgeman Art Library

ALL THAT FLAP

What's out this month—from female friendships to medical mysteries

BY SUSAN BOLOTIN



Electrical wiring: the secret of her success?

Between Women (Viking), by Luise Eichenbaum and Susie Orbach, adds considerably to the arsenal of case studies of psychologically troubled people who appear to have only first names; indeed, without the padding provided by these tales of Eva and Andrea, or of Eva and Andrea and Tom, *Between Women* would have made an interesting and worthwhile magazine article. Eichenbaum and Orbach are writing about women's friendships; and their thesis, put somewhat crudely and certainly simplistically, is that women have trouble forging honest, satisfying, and complete relationships with other women because they haven't successfully separated from their mothers. (If a woman can't identify with another woman and *(Continued on page 96)*

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 94)

yet see herself as separate from her, she tends to hide her needs and beliefs behind a cover of noncritical acceptance, behind a lie of merged identity.)

Eichenbaum and Orbach have turned to their own sixteen-year friendship and experience as clinical directors of the Women's Therapy Centres in London and New York City for their observations; certainly, few women would argue with their description—the envy, the distancing, the anger—of women's friendships gone haywire. What interests me, however, is that no matter how many years go by, how many books we read, how much life we live, the central question for an adult woman, as for a child, is one of separation and individuation. It's getting very discouraging.

Having just read *Between Women*, I found a certain pleasing synchronicity in the first two sentences of Judith Grossman's novel *Her Own Terms* (Soho): "I've never felt less like a woman—it's terribly exciting. This absolute *no*." Clearly, I thought, the narrator was a woman who had learned to differentiate her feelings from those of others. I remained fuzzy over what exactly she had said "no" to (or to whom), but never mind: I liked this story of a child of the Blitz who escapes her working-class background (complete with bombings and air raids, an absent father, an emotionally distant mother, a hostile sister, sexual abuse, eating disorders, and episodes of thievery and cheating) to a life of poetry, drinking, lust, sexism, classism, and scholarship at Oxford. It's Robertson Davies as written by a woman—with England standing in for Canada, and a vague sort of feminist consciousness replacing the mysticism—and the result is a rollicking read interrupted by moments of very British longueur.

The central question for an adult woman, as for a child, is one of separation

Richard L. Gregory, who didn't study at Oxford at all, has just edited the most remarkable and intimidating book: *The Oxford Companion to the Mind* (Oxford). Gregory, who is an experimental psychologist and inventor, worked on the text for ten years; the 1001 (how mythic!) entries range from "Dreams in Ancient Greece" to "Hypnotism, History of." There's something reassuring in getting to read B.F. Skinner's own take on "Behaviourism," in only one-and-a-half pages; and I'm certainly glad that I finally can define the "'Cocktail Party' Effect," that is, the "rejection of unwanted messages by the ears."

Here's an unwanted message for my ears: the title of a book McGraw-Hill recently published is *How To Father a Successful Daughter*. The book's author, Nicky Marone, recommends that fathers teach their daughters electrical wiring and explain scientific diagrams to them—all of which will leave daughters like mine out in left field, unless they find new fathers.

Not all of my time this month was spent in earnest contemplation of "second-stage fatherhood." I also read two Robin Cook novels—back-to-back. The first was *Mortal Fear*, which Putnam is publishing this month; the second was *Outbreak*, which Berkley is reissuing next month. Suffice it to say that I got very confused. *Mortal Fear* is about a mysterious disease that is killing off all of a clinic's high-risk patients; the characters include a lot of people who are not who they appear to be. *Outbreak*, on the oth-

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er hand, is about a deadly virus that is killing off all the patients and staffs at hospitals across the country; its characters include a lot of people who are not who they appear to be. I had a lot of fun with Dr. Cook, for several nights running, but I was beginning to feel light-headed.

I wasn't brain-dead, however: I did notice that the heroine of *Outbreak*—a headstrong though inexperienced epidemiologist from the Centers for Disease Control (CDC)—bore a close and eerie resemblance to the heroine of Cook's blockbuster, *Coma*. I frankly can't remember if I read the book, but I certainly recall the movie—with Geneviève Bujold as the headstrong though inexperienced resident at a major urban hospital. Along the way, she rather foolishly visits an out-of-the-way high-tech lab and then finds herself in some harrowing and dangerous run-ins with thugs and various frozen bodies. Her literary heir in *Outbreak* has such similar propensities for tilting at dragons and problems with authority figures that I have to hope that Bujold has a younger sister waiting to make her movie debut.

It's hard to think about the CDC without thinking about AIDS; it's hard to think about AIDS without thinking about dying; and it's very hard indeed to think about dying with dignity without thinking about the woman who coined the phrase, Elisabeth Kübler-Ross, M.D. The eminent thanatologist is also publishing a book this month, *AIDS: The Ultimate Challenge* (Macmillan). It is not a very good book—huge chunks of it are given over to transcripts of public testimony for and against her plan to set up a hospice for children with AIDS—but it is a terribly moving one. Dr. Kübler-Ross's empathy seems to have no limits, and her honest and loving testimony should bring great solace to those whose spirits and bodies have been so sorely tested by AIDS.

NOTED

● Marian, the central character of Madison Smartt Bell's *The Year of Silence* (Ticknor & Fields), is dead from an overdose. From this one immutable act, the novel spirals out, touching on a series of ostensibly unrelated lives—lives altered by Marian's absence, awakened by loss. *The Year of Silence* celebrates these survivors—from an old, disabled widow to a romantic young computer programmer and a jaded cop—while it subtly, tenderly challenges them to move closer to the admission that the grief they feel is for themselves. Though we meet Bell's people only briefly, sometimes as if by chance, each of their stories lingers—such is the economy and emotional clarity of Bell's style. *The Year of Silence* has its roots in New York City's panorama of hardship, yet is full of passion and hope.—D. DeN.

● Veronica Smiles, an intrepid desert explorer, cannot shake God. He hounds her everywhere—in the Sahara, in the London suburb where she lives, in a German vineyard (where He gets drunk and passes out). Disguising Himself as a waiter, a musician, a Parisian street artist—even showing up in drag—He forces recalcitrant Veronica to sort through a drawerful of sundry and sordid family secrets on her way to mortification and, finally, redemption.

In *Our Father* (Delacorte), Bernice Rubens spins a rich tale in a clean, uncomplicated style. In spite of God's frequent appearances, the tone is not preachy. Nor is the book a social commentary; it is a very personal story whose characters are smart, funny, human, with lives at once tragic and hopeful. I wanted it to go on and on.—A.D.

● In George Whitmore's lean, uncompromising *Nebraska* (Grove), a young, lonely boy watches helplessly as his childish lie sets off a witch hunt that destroys the only person who ever really loved him—his adventurous, innocent Uncle Wayne. From the first lines, Whitmore holds the story in a muscled Midwestern grip, forcing us to see, as his characters do not, the inevitability of the tragedy—while at the same time exposing the ice at the heart of small-town American puritanism.—D. DeN.

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THE BEST OF WINES

NINETEEN-CLARET GOLD

One of the best Bordeaux, Château Beychevelle is elegant, captivating, and surprisingly underpriced

BY MARTIN GERSH

In Bordeaux's commune of Saint-Julien, three venerable estates consistently make clarets (Bordeaux reds) of definitive excellence: Châteaux Beychevelle, Léoville-Las-Cases, and Ducru-Beaucaillou. While the greatness of Ducru-Beaucaillou and Léoville-Las-Cases is widely acknowledged, Beychevelle, though well respected, is underestimated. This is completely incomprehensible to me, since it is the most captivating wine of the three. When I recently evaluated nineteen of its vintages from 1962 to 1984, they all showed beautifully, their ravishing flavor redolent of black currants, plums, prunes, and ripe cherries. Of good scale—and occasionally monumental—Beychevelle is unfailingly elegant, well balanced, and stylistically akin to the celebrated First Growth from Graves, Château Haut-Brion, a wine I have always considered the perfect gentleman of the great Bordeaux.

In good to superb vintages, Beychevelle has a useful life span of twenty to thirty years, which places it on a par with the dozen or so best-aging Bordeaux from the past quarter century. Moreover, its very considerable success in the shaky vintages puts Beychevelle in the select company of a handful of Bordeaux: Châteaux Latour, Pétrus, Montrose, La Mission-Haut-Brion, and its neighbor, Ducru-Beaucaillou. When buying this marvelous Saint-Julien, you will discover with delight and relief that its price is reasonable—about $7 to $15 less than that of Léoville-Las-Cases or Ducru-Beaucaillou in any given vintage.

CHATEAU BEYCHEVELLE

1984 *Compact, restrained in manner, agreeably fruity and smoky, this is a charming, uncommonly fine wine. Best drinking: for the next 14 to 15 years. Aeration: 7½–8 hours. $18–$20.*

1983 *From a superb vintage, a fabulous Beychevelle of impressive size, whose luxurious cassis- and plum-like taste exhibits pinpoint concentration. Best drinking: for the next 24 to 25 years. Aeration: 9¼–9¾ hours. $25–$28.*

1982 *The 1982 version of this Saint-Julien is majestic, with opulent purple-plum fruitiness and notable finesse. Best drinking: for the next 11 to 12 years. Aeration: 5–5½ hours. $30–$35.*

1981 *Ravishing, reasonably large bodied, and truly superior—with an unusual, seductive black-cherry flavor constituent enhanced by boysenberry overtones. Best drinking: for the next 14 to 15 years. Aeration: 5½–6 hours. $25–$30.*

1980 *Redolent of cherries, with delectable red plum nuances, the pleasant-sized 1980 example is suave and harmonious. Best drinking: for the next 8 to 9 years. Aeration: 2½–3 hours. $15–$20.*

1979 *Characterized by a markedly spicy plum- and cassis-imbued fruit component, Beychevelle 1979, showing commendable scale, is high-spirited and very classy. Best drinking: for the next 15 to 16 years. Aeration: 5½–6 hours. $25–$28.*

1978 *Magically fruity, substantial in body, wonderfully complex—a bona fide masterpiece, the peer of any 1978 red Bordeaux. Best drinking: for the next 20 years. Aeration: 7½–8 hours. $33–$35.*

1977 *A fetching and admirable bottle that reveals a fascinating, toasty, apricot and plum taste element as well as moderate to large size. Best drinking: for the next 8 to 9 years. Aeration: 2½–3 hours. $10–$12.*

1976 *Highly civilized and extremely pretty—discreet in scale, with a tangy plum-tinged flavor. Best drinking: for the next 9 to 10 years. Aeration: 2½–3 hours. $30–$35.*

1975 *Truly formidable! Fairly large bodied, featuring a smoky,* *(Continued on page 101)*

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THE BEST OF WINES

(Continued from page 98)

densely concentrated prune-like fruit aspect, the 1975 is outstanding and unforgettable. Best drinking: for the next 8 to 9 years. Aeration: 1½–2 hours. $50–$55.

1974 *Burgundian in style, delicate and lovely, ornamented by alluringly sweet, long-lingering peach-plum fruitiness, Beychevelle 1974 is a remarkable example of what superb winemaking can achieve even in a shaky vintage year. Best drinking: for the next 9 to 10 years. Aeration: 2½–3 hours. $12–$15.*

1973 *Vivacious yet deeply satisfying—graced with a piquant boysenberry and cassis flavor constituent. Best drinking: for the next 2 to 3 years. Aeration: 5–15 minutes. $15–$18.*

1972 *Moderate to large scaled, showing a delightfully sweet plum- and red cherry-like taste component—a surprisingly good wine, still at its peak. It is one of only four successful Bordeaux I've known from the disastrous 1972 vintage, the others being Châteaux Latour, Pétrus, and Montrose. Best drinking: for the next 2 to 3 years. Aeration: 15–30 minutes. $10–$12.*

1971 *Exuberant, full bodied, sumptuously fruity, Beychevelle 1971 is a dazzling creation! Best drinking: for the next 10 to 11 years. Aeration: 2½–3 hours. $28–$30.*

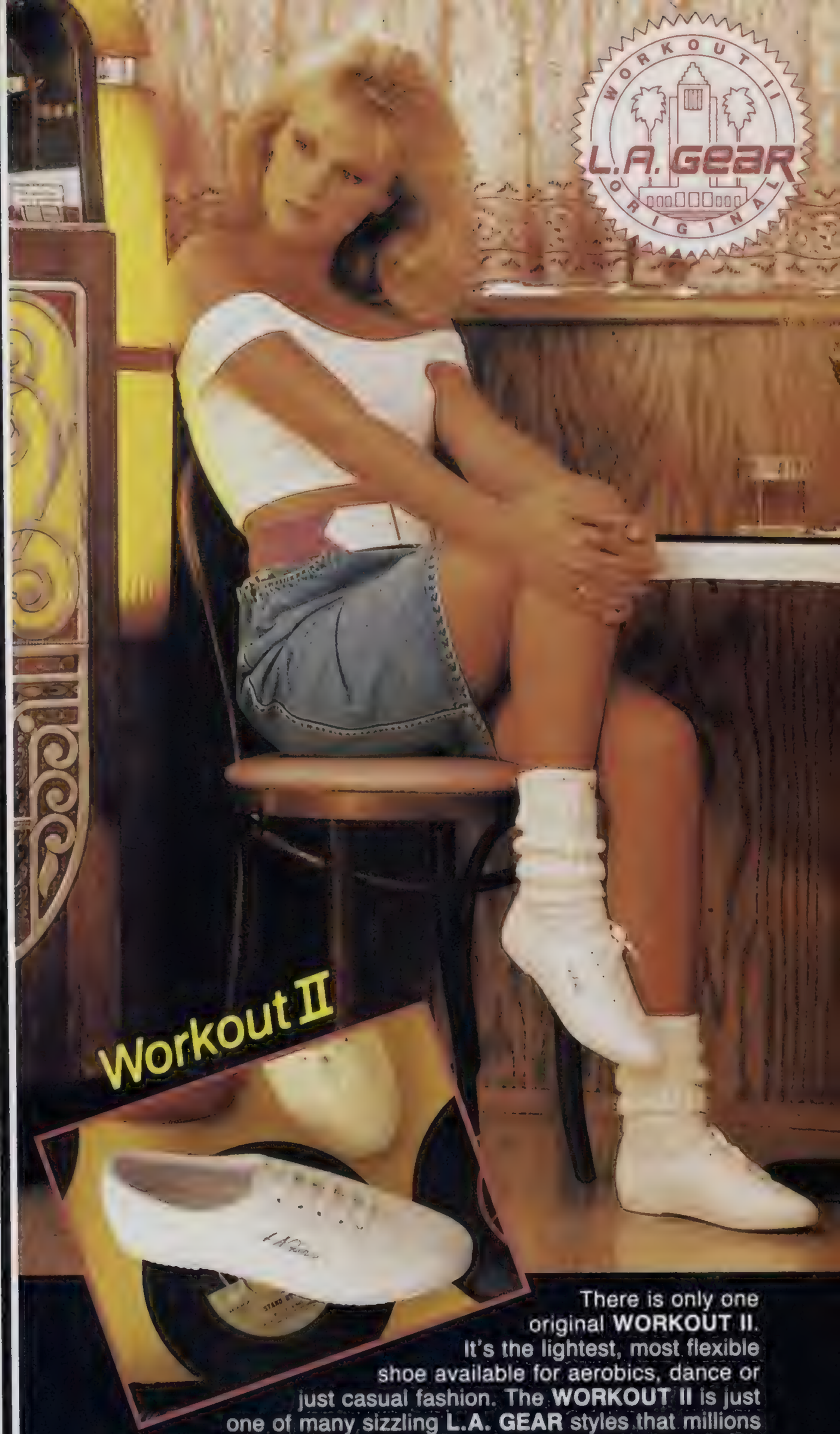
1970 *A superlative Bordeaux—velvety textured, generous in size, embellished with a classic cassis-like taste constituent. Best drinking: for the next 10 to 11 years. Aeration: 2–2½ hours. $70–$80.*

1967 *Finely balanced, reserved, of pleasing scale, displaying a subtle, faintly sweet plum and cassis fruit presence—an excellent wine, now at the top of its form. Best drinking: for the next 3 to 4 years. Aeration: None. $30–$35.*

1966 *Cohesive, quintessentially elegant, distinguished by mysterious and exceptionally lovely peach-plum fruitiness—a noble red. Best drinking: for the next 10 years. Aeration: 1–1½ hours. $70–$80.*

1964 *This Beychevelle is very beautiful, stately, and deep, with an intense, toasty, prune-tinged flavor that persists long after you have put the glass down. Best drinking: for the next 5 to 6 years. Aeration: 15–30 minutes. $50–$60.*

1962 *A wonderful and ebullient wine of formidable dimensions whose concentrated prune-like taste component is still remarkably vibrant a quarter century after the vintage. Best drinking: for the next 5 to 6 years. Aeration: 5–10 minutes. $60–$65.* ▽



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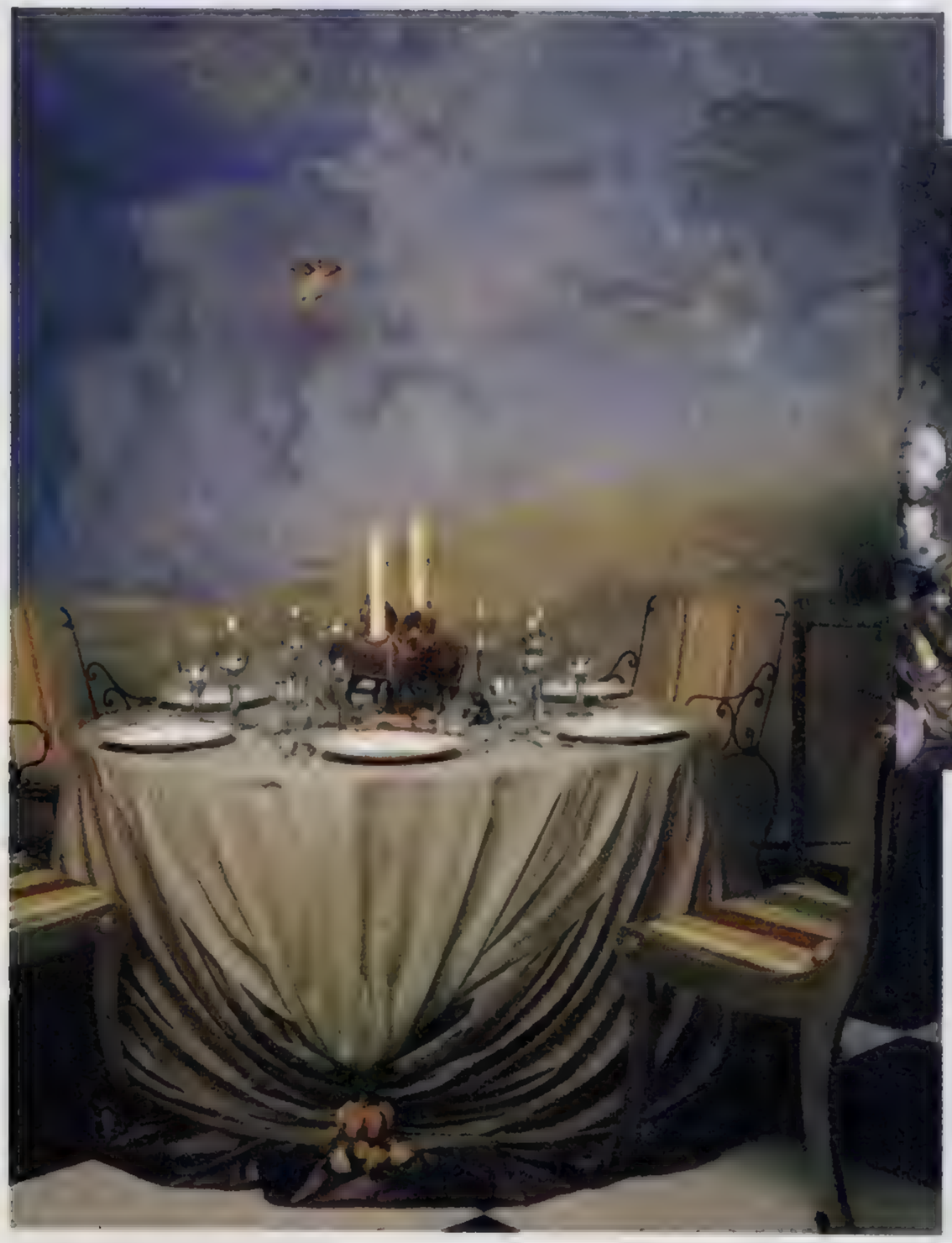
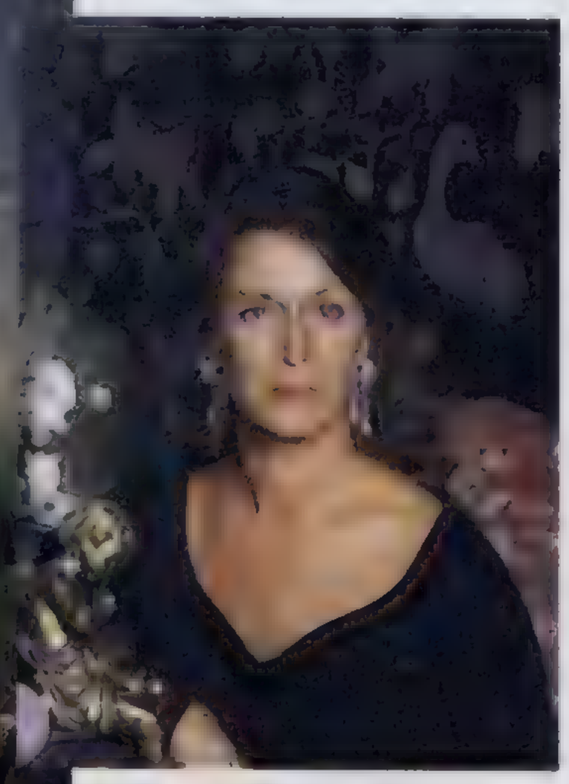
ENTERTAINING

Making the mise-en-scène: evenings laced with artistry and fantasy

BY WILLIAM AND CHESBROUGH RAYNER





Artist Diane Blell: otherworldly nights

Artist Diane Blell puts high tech to the service of classicism. Her work harks back to antiquity, depicting myths and legends much as Boucher did for Mme. de Pompadour. Except that Diane (whose work is shown at the Leo Castelli Gallery in NYC and at Gallery 454 North in L.A.) meticulously builds sets in her Lower Manhattan studio and then photographs them to be printed in five-by-six-foot tableaux.

It is in this otherworldly atmosphere that she gives dinners for eight to ten, often within the very scene that she is working on at the moment. The evening we visited her, she was in the process of building a set depicting a pastoral scene in which there were mountains, a painted stream running halfway through her loft, and herds of small cut-out animals roaming her imaginary landscape. The table was draped like a dress by Mme. Grès—a toga the same earth colors as the landscape in Diane's tableau—and many of the animals descended from the bucolic scene to decorate the table.

Although Diane is a hard-core vegetarian; she does not impose this discipline on her guests. We were served beef broth with puff pastry wrapped around chopped mushrooms; ravioli stuffed with three cheeses, nutmeg, and mint; *haricots verts* sautéed in garlic and olive oil; and a salad of wild field lettuces and pansies; all washed down with a Laurent-Perrier Champagne that she had cooled in her portable darkroom sink. (Everything can't be otherworldly.)

Those who hire Sura Kayla learn fast that she does not so much arrange flowers as create environments. When Christie Brinkley and Billy Joel decided to wed while cruising around New York harbor, Sura decked out the vessel with three thousand white tulips in window boxes. When the Transamerica Corporation held a party at The New York Public Library, she created a forest of birch, maple, and black pine in which you could have gotten lost.

But most of her work is on a smaller scale; centerpieces are her specialty. There is little of beauty that she cannot find a place for in her art. She returns from all her trips with bags of objects that may later prove to be useful: Spanish moss from Georgia, sea fans from the Mediterranean, coral and butterflies from Florida, and straw baskets from everywhere. What she enjoys doing most is going into a forest "to look for things that do no harm if you remove them—bark, moss, mushrooms, abandoned bird's nests." In the classes she conducts at her studio in Lower Manhattan, Sura teaches her students "how to work only with things found around the house." It is a wonderful way to create—and a great way to clean.

Garlands are a Sura Kayla signature: burgundy garden roses, kyria roses, eucalyptus berries woven with fabrics, metallic threads

Top DOMINIQUE NABOKOV, bottom CHRISTINE DOUGLAS

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FOOD IN VOGUE

Toscana—the best of Italian *nuova cucina* . . . a California classic

BY BARBARA KAFKA

New Italian cuisine at Toscana—delicate turbot on a bed of pasta

After a season of luxury and gala entertaining, I find myself turning against my own food snobbery. I am as willing as the next one to eat caviar, drink Champagne, and discuss the merits of great restaurants, and I am not about to stop; but then, suddenly, I find myself craving Hershey's syrup or Russian dressing made with Hellmann's mayonnaise.

Newly welcomed to my pantheon of all-time greats (though not up there with tuna fish and iceberg lettuce) are Häagen Dazs chocolate-covered ice cream bars. I store them next to the Frusen Glädjé butter pecan and the Howard Johnson coffee ice cream. They do have to fight for freezer space with a bottle of vodka—these days it's potato-based Kord, imported from Czechoslovakia—and frozen raspberries; I didn't say I had given up the high life altogether.

And when I go to restaurants after the holiday blitz, I look for a place that is friendly and undemanding. Nevertheless, I understand that some people's appetites for glamour are never sated. So this month I have both a low-key and a high-profile place for you to try.

Though it may be hard to remember that far back, there was a time before all of California was grilling its food, a time when mesquite and grapevines were allowed to grow unmolested and charcoal smoldered alone in outdoor barbecues. Into that void stepped the Hayes Street Grill (320 Hayes Street, San Francisco; 415/863-5545). Patricia Unterman and Anne Powing, its innovative chefs, opened the simply decorated, relaxed restaurant in 1978. Ever since, attractive young cooks have been searing almost everything you can imagine at a grill partially visible from the dining room.

Hayes Street's food is better than ever. The range of grilled dishes is still vast: a huge array of fish, hamburger, steak, chicken, vegetables, and sausages from *boudin blanc* to an unusual whiskey and fennel sausage. There is also an expanding group of steamed and sautéed main courses, such as the sautéed shrimp on a bed of black beans, sparked with a chili-pepper dressing.

When you combine the good, direct food, warm service, and fine selection of California wines with the reasonable prices (grilled fish ranges from $8 to $16, for example), there seems to be no reason not to rush on over. The only problem: the Hayes Street Grill is so popular now that you have to make reservations well ahead of time.

The Hayes Street Grill's shrimp with black beans, tomato salad

When you are ready for a gala evening again, I propose that you go to Toscana (200 East 54th Street, NYC; 212/371-8144), a beautiful restaurant designed by Piero Sartogo and Nathalie Grenon. I recommend it even though it is very expensive—$60 or more per person if you indulge in their superb Italian wines. Toscana can be noisy, but it is so extraordinary that I think you will like it anyhow. I would—and do—go back.

The restaurant's dining room is shaped like a piano and many of the appointments echo parts of that form. The specially designed chairs are formed of a sinuous asymmetrical curve of rich laminated wood. The floors are marble and the walls are finished in wood with a special gesso effect created by workmen brought in from Italy.

But it is for the food that I go back to Toscana. Generally, I am not the world's strongest proponent of *nuova cucina*, the Italian answer to French *nouvelle cuisine*. Even so, Toscana's lightened sauces, plentiful fresh herbs, innovative combinations—pasta served with the fish instead of preceding it, for example, as in the turbot nestled on fresh pasta with a hint of tomato—all work spectacularly.

What I like best of all are the elegant versions of peasant dishes. I could live on the Tuscan red bean soup, smooth and soothing. The *fagioli* (white beans) that go with tuna are fresh, not dried, as is typical in New York; the *(Continued on page 106)*

Top: SUSAN WOOD Details, last pages

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SKIN CARE NEWS: FOCUS ON EYES

Why contact lenses can make your eyes look older.

And what to do about it.

If you wear contact lenses, you know your eyes are more sensitive to light. So you probably squint more. And you handle the delicate eye area more, inserting and removing your contacts. Are you aware that all that extra squinting and stretching of the thin, fragile skin around your eyes can push and pull you into earlier wrinkling?

That's why you need to use a moisturizing eye cream more faithfully than anyone else. But there's a catch. Because your eyes are also more sensitive to irritation, you can't take chances with anything that might cause redness, puffiness, bumps, or tears.

Ophthalmologists and dermatologists agree: don't trade wrinkles for risks. To protect your eyes, find a formula that's proven totally safe, even if it happens to get in your eyes. It should also be balanced to the natural pH of tears, so it won't feel foreign to eyes already made more sensitive by contact lenses. Then to protect your skin, only consider an eye cream that's non-comedogenic. So it won't clog pores or aggravate that especially-vulnerable tissue. And, of course, it should be hypo-allergenic and fragrance-free.

Is this all too much to ask? For some eye creams, yes. But one new Eye Cream puts it all together in the right proportions: Neutrogena® Eye Cream. It's everything ophthalmologists and dermatologists say it must be to protect sensitive eyes and skin. It's even formulated with the same safe moisturizing and cushioning ingredient used in delicate eye surgery.

Could contact lenses lead to earlier wrinkles and crow's feet? Experts say yes, because lens wearers tend to squint more. And handle the eye area more. If you think the problem's too sensitive to touch, here's good news about improving the way you look without risking the way you see.

Neutrogena Eye Cream achieves the ideal balance of safety and performance. "The formula has been ophthalmologist tested and dermatologist tested to be safe even for contact lens wearers and those with sensitive skin. Its hydrophilic ingredient system is absorbed instantly to soften and smooth dry lines." Excerpt from Neutrogena Skin Care Institute Report

Neutrogena Eye Cream has a hydrophilic (water-loving) formula that attracts and holds all the moisture the eye area needs so desperately. You can actually feel your skin soak up the moisture, feel it become softer and smoother.

The results are something to see. This silky cream slips into the delicate skin around your eyes to cushion the pressure every time you squint. Or smile. So your skin resists creasing, and lines appear to fade more quickly and completely.

Now you don't have to trade safety for performance. Every day—under makeup and at night—Neutrogena Eye Cream lets you hold the line against time. And irritation.

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ADVERTISEMENT

FOOD IN VOGUE

(Continued from page 104)

ravioli with zucchini flowers is sublime; and the taglierini in lamb *ragù* is a rich-tasting comfort. Salads are bright and varied and the cheeses outstanding. If you're not ordering one of these well-loved dishes, pay attention when the waiter announces the specials—particularly pastas; they are much better than the dishes on the printed menu.

It is always nice when cooking people see a need and do something to meet it. Everywhere, innovative people are making a business from good food; here are a couple of examples.

A few years ago I predicted that we would see fresh herbs grown commercially and at a variety of locations around the country. Today, herbs are being farmed not only in California but also in places as diverse as the Bronx, Texas, and Pennsylvania. In Minneapolis, a woman named Jenny Cowette grows them year-round in her garden and her basement. While Cowette mainly sells to restaurants, if you are in the area, call 612/824-6931 and maybe she will share.

Swingate Garden in New Jersey has just started to merchandise its herbs in a very intelligent way: fresh herbs, already washed and chopped, are packed in tiny (one-eighth-ounce) containers—just enough for a recipe, so you won't have a lot of waste. Look for Swingate herbs in supermarkets and gourmet shops soon.

Though I'm not a great fan of white chocolate, there are many people who are besotted with it. With Valentine's Day coming up next month, you might want to get several copies of a slender, very good new book, *White Chocolate* by Janice Wald Henderson (Contemporary Books). Look in the back of the book for a splendid list of resources. Another not-too-large book, *Classic Cakes and Cookies* by Barbara Maher (Pantheon), is deliciously illustrated with soft watercolors. The book is part of a charming series of European imports that includes *Regional Italian Cooking* by Valentina Harris, *Fish and Shellfish* by George Lassalle, and *Classic French Cooking* by Anne Willan, master teacher and founder of La Varenne, a Paris cooking school. The books are short but well thought-out and give lots of general information. Any one (or all) of them would make a lovely house gift or small surprise for a cook of your acquaintance.

A delightful book, one to give to serious cooks, is *Risotto* by Judith Barrett and Norma Wasserman (Scribners). The book explains the basic techniques for making risotto so that no one can fail, and then provides recipes for risotti with every kind of ingredient imaginable. My favorites are the vegetable risotti, which will keep you or a friend entertaining and eating well right through the summer. Try the risotto with artichokes this spring—it's wonderful. ▽

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LIVING

Stalking the best: jungle prints, lavish antiques, one singularly sensational designer. BY BARBARA PLUMB

The fashion/decorating connection has never been stronger—or swifter. When skirts went pouf, so did a lot of chairs and curtains. Now, after swaggering triumphantly down the runways, jungle cats are stalking the home.

Mary and Mike Wallace dine on a cotton leopard print by Boussac every night (*below*). "It goes with everything," Mrs. Wallace says. "It can be formal or informal. We loved it so much we had a cloth made for the living room as well." Decorator Suzie Frankfurt uses leopard carpeting to disguise

the long hairs her Bernese Mountain Dog sheds. Marilyn Evins chose the top cat to cover an eighteenth-century Régence chair (*right*); this handwoven silk velvet from France is a status symbol that many decorators and clients are drawn to—even with an $1125-a-yard price tag and a seven-month wait.

medium cool

Interior designers fall into three camps when it comes to the question of what to do with TVs, VCRs, stereos. Some say hide them, others say tolerate them, and still others say flaunt them. "Why not show them off?" asks designer Richard Ohrbach of Ohrbach/Jacobson, known for their lavish media centers. "Today's electronic components are beautifully designed, really breathtaking, so why pretend they're something else?" Designer Stephen Sills agrees. In the apartment above, he encased all the electronics, records, cassettes, videotapes in an $18,000 black-lacquer monolith, the unabashed focal point of the room. When not in use, the TV monitor is switched to a soothing, static grey—the 'eighties equivalent of a roaring fireplace.

IF ALL THE WORLD'S A STAGE . . . then Robin Wagner, the designer of *A Chorus Line*, *Dreamgirls*, and *Forty-Second Street*, seems ideally qualified to create the set. Having already expanded his repertoire to restaurant design (Claire and the new Safari Grill in NYC), he is now branching into residences. "I will work with a client the same way I deal with a director: to reflect their personality and fantasies," Wagner says. "People want a dramatic release from their everyday existence."

DEALER'S CHOICE

Antiques shopping, like boutique hopping, is high on the list of diversions for sophisticated travelers. Which shops, what auctions offer the most interesting selections at the best prices? Rita Reif, the antiques columnist for *The New York Times*, takes amateurs by the hand in her new book, *World Guide to Antiques Shopping* (Times Books), and leads them to the best dealers in twenty-two cities in America, Europe, the Middle East, and the Far East. Tips for the hunt: Still underpriced—Roman, Egyptian, and Greek antiquities. Affordable treasures to squirrel away in your carry-on—seals, paperweights. Reif's favorite shopping city? New York.

Top right EDWARD ADDEO *Center left, bottom* JENNIFER BAUMANN

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TRAVEL NOW

Southeast Asia revisited . . . the Nile in style . . . great $1000 escapes. BY RICHARD ALLEMAN

Closed to Western tourism for almost two decades, one of the Orient's most spectacular archaeological sites—the ancient temple complex of Angkor Wat in Cambodia, *right*—can again be visited. For the moment, one of the best ways to see these extraordinary ruins is on a new Southeast Asian adventure plotted by the Travcoa company. Besides Angkor Wat, the itinerary also takes in Bangkok (Oriental Hotel), Chiang Mai, and Chiang Rai in Thailand—plus Ho Chi Minh City (formerly Saigon) in Vietnam.

Twenty-two departures—with group size limited to twenty-five—are planned for 1988. Costs come to $2195, double occupancy, excluding air fare. See travel agent or page 113.

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On the island of Barbados, people are talking about the new Raffles restaurant in Holetown, where owner/chef Sharon Morrison comes up with fresh variations on classic Caribbean and African dishes. Five-course prix-fixe dinners are $30; open Tuesday through Saturday evenings; call: 809/432-1280.

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Just when it looked as though freighter travel was becoming a thing of the past, Ivaran Lines launches the "Americana," a brand-new cargo ship designed to take along 108 passengers in amazing style and comfort. Beginning next month, the "Americana" will offer seven-week New York-South America round trips that stop at a dozen ports, including Charleston, Savannah, Miami, Rio, and Buenos Aires. On board are cushy cabins with VCRs, a health club, library, pool, hairdresser, doctor. Price: $9000 for each of two sharing an outside cabin; singles, suites, and shorter segments are also available. Contact Ivaran Lines at 212/809-1220.

For that last-minute winter vacation, two good, albeit decidedly different, possibilities are Rio and Russia—since each has package tours that feature frequent departures, few hassles, low prices.

For the U.S.S.R., General Tours' "Essential Russia" can't be beat: three days in Moscow, three in Leningrad, plus meals, theater, round-trip New York-Russia flights on Pan Am—for under $1000 through February, slightly higher thereafter.

On the other hand, Tourlite International's seven-day Rio tours provide bed, breakfast, NYC-Rio flights, and considerably higher temperatures for about the same money. See your travel agent immediately.

SUMMER ON THE ORIENT-EXPRESS

Between June 30 and August 25, the glamorous Venice Simplon-Orient-Express offers regularly scheduled rail service to Vienna for the first time. Departing Thursdays from London, this special new run follows the VSOE's normal London-Paris-Innsbruck-Zurich route—but then, instead of heading south to Venice, the train continues through the Alps to Salzburg and Vienna.

Price for the thirty-four-hour ride: $1190 per person sharing a double compartment, including all meals. See travel agent or page 113.

Top RAY GARNER/EPG. Left DAVID KEITH JONES

Gigi Fernández: "Puerto Rico has over 100 tennis courts—and every one is air conditioned by our gentle trade winds."

Internationally ranked tennis ace Gigi Fernández credits part of her success to her sunny island home.

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For a free color brochure, write: Puerto Rico Tourism, 1290 Ave. of the Americas, Box D, NY, NY 10104. Or call a Puerto Rico Travel Expert at (800) 223-6530. In NY, (212) 541-6630.

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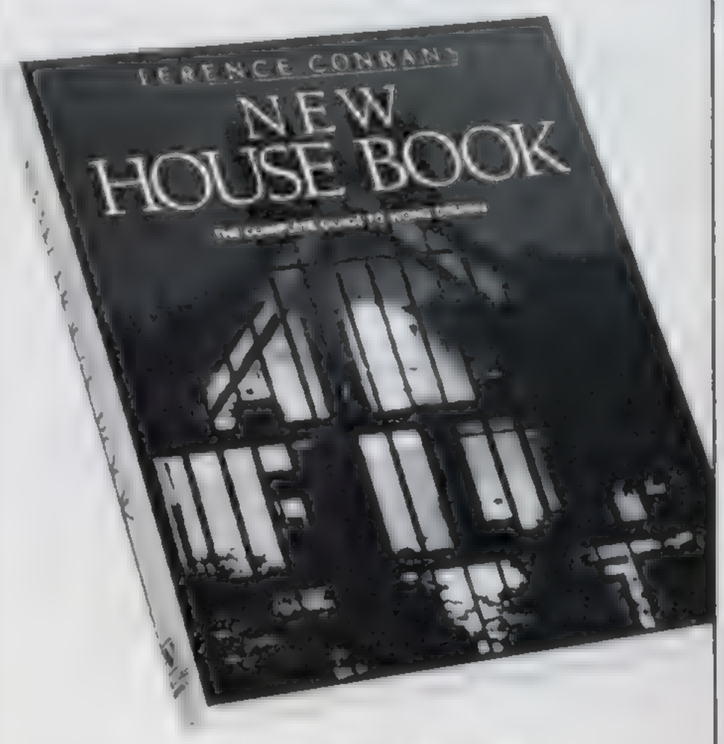

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TRAVEL

THE LATIN RIVIERA

In January, Punta del Este is the right place at the right time—for the right crowd

BY LUISA VALENZUELA

When I was a kid, I found that Punta del Este, with its unspoiled pine woods and beaches, was the repository of my fantasies. Now I find that this beautiful Uruguayan resort has become a fantasy world for adults. It is the trendy place to go during the southern summer, and many Argentines—and even Brazilians and certain Europeans—wouldn't be caught dead vacationing elsewhere. I always remember the phrase of an Argentine writer of best sellers, sipping white wine at a club by the sea and referring to a less chic colleague: "Oh, she is decidedly *not* for Punta in January!" Because, in January, Punta (we call it only by its first name) is the right place at the right time—a place suspended in utter unreality.

That is why many Argentines forsake their own gorgeous beaches, cross the Rio de la Plata by plane, ferryboat, hydrofoil, or, preferably, yacht, and go to this Uruguayan resort where life costs more than double. Brazilians, too, are invading, despite their having even more luxuriant beaches. They come, I think, for the southern weather: the warm—not hot—days and crisp, cool nights, when they can parade their luscious, hand-woven sweaters.

Last year, Princess Stephanie was glimpsed somewhere near La Barra, or so they say, but that is the kind of rumor you are bound to overhear around here. On the other hand, Philippe Junot is a confirmed habitué, and so is Julio Iglesias. Many Europeans forsake the tropical Caribbean resorts in favor of Punta, with its special, double-faced quality. The downtown area, if we may call it that, is a peninsula that cuts into the ocean and creates two very different beaches: seaward, the Brava, the rough beach, a favorite for mornings and surfing and long, long walks towards San Rafael (which hosts two most elegant casinos); on the opposite side, the Mansa, the tame beach, part of a very wide, beautiful bay, a favorite in the afternoons when the colorful windsurfers speck the water.

Even the rather small peninsula, the actual Punta del Este, has its two faces. In the popular northern part, people go to the old casino or walk mercilessly up and down Avenida Gorlero, with its shops, galleries, and many sidewalk cafés. But the sophisticated skip Gorlero, follow an avenue of palm trees, and reach the point of the Point, near the lighthouse, or turn towards the marina where some six hundred boats might be moored during the season. There, dining at El Mastil or at Cala Mayor, perhaps you will

ENRIQUE SHORE/Woodfin Camp

learn about one or another of the resplendent parties that are always taking place in the mansions secluded in the pine woods. You might even get invited to one, if you make acquaintances while dining at Bleu, Blanc, Rouge, the restaurant that imports its chef and main kitchen staff from Paris every year. La Terraza and La Posta de Cangrejo will, in time, become fashionable, too, as already is the Cantegril Country Club.

Anyway, you don't need to rush to them, nor to La Bourgogne, where a meal for two costs two hundred dollars. For five dollars, you can eat the best mussels in the world and have a small carafe of very good white wine at one of the many *paradores*—outdoor restaurants on the beach—in the company of young women wearing those minimal Brazilian bikinis that offer faintly tattooed (or even painted) buttocks to the sun.

The secret in this paradigmatically carefree resort is not to forget that you're in a tiny, sweet, impoverished country on the southern cone of South America. Uruguay has just recently recovered its proverbial democratic spirit and smile. It used to be called the "Switzerland of Latin America"; that spirit still lingers, in spite of the many years spent under military dictatorship. So it's a joy to turn your back to the sea and explore the countryside of rolling hills, and perhaps go to Maldonado, a small town of quasicolonial calm where you can eat very cheaply and deliciously at the Circolo Italiano or at a *parrillada* (a barbecue restaurant). Then you can visit the small, refined archeological museum set up by Jorge Paez-Vilaró, a famous Uruguayan artist.

The other Paez-Vilaró brother, Carlos, also a world-famous artist, has a more flamboyant style. In Punta Ballena, a Côte d'Azur-like spot with soft cliffs descending towards the calm waters of the Mansa, Carlos built his Casa Pueblo, an incredible web of interwoven stuccoed dwellings.

Punta del Este has its own architectural fancies, and many are spectacular. Solana del Mar was one of the first hotels, and it's now a classic. Perhaps the nicest of the hotels is the Palace, the traditional old one on the Punta. In the pine woods, Tamaris is the place to stay.

Since reality is not what one is looking for in Punta, January is perhaps the best month to visit. In February, psychoanalysis takes a break in Buenos Aires, and the analysts and their patients swarm in—and with them the memory of that other world where all that glitters is not sand or deeply tanned skin.

Luisa Valenzuela *is the author of "The Lizard's Tail" and "Other Weapons."*

EDITOR'S NOTE: The following photo credits were inadvertently omitted from Sunscape '87 in November: page 286, Four By Five; page 306, (1) and (5) Douglas Peebles; (2) Frank Salmoiraghi/Stock Market; (3) R. Ian Lloyd/Stock Market; (4) Sandra Russell Clark.

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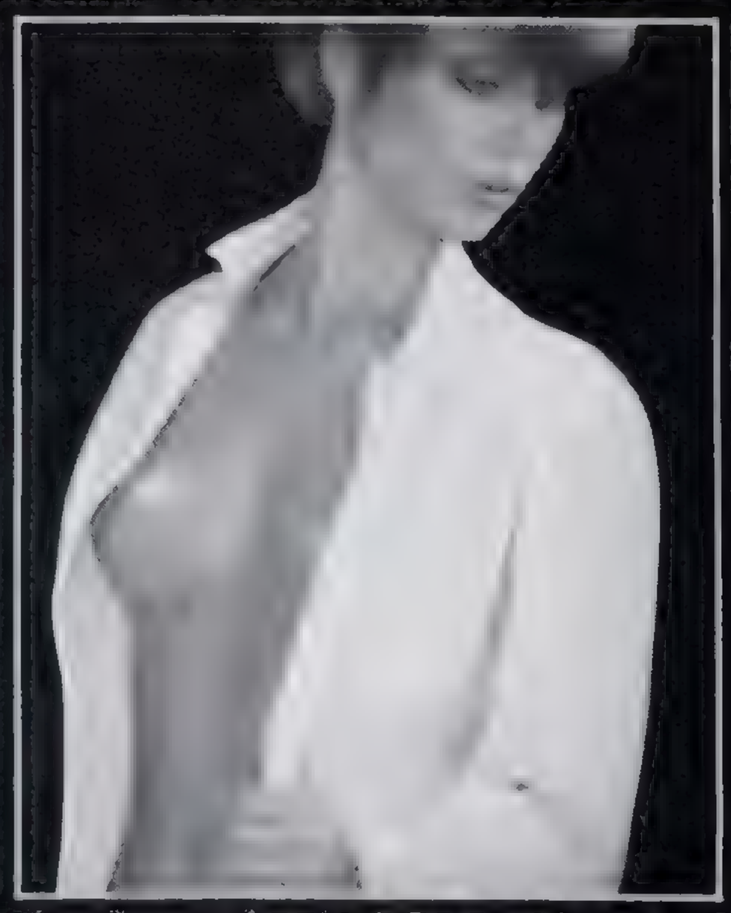

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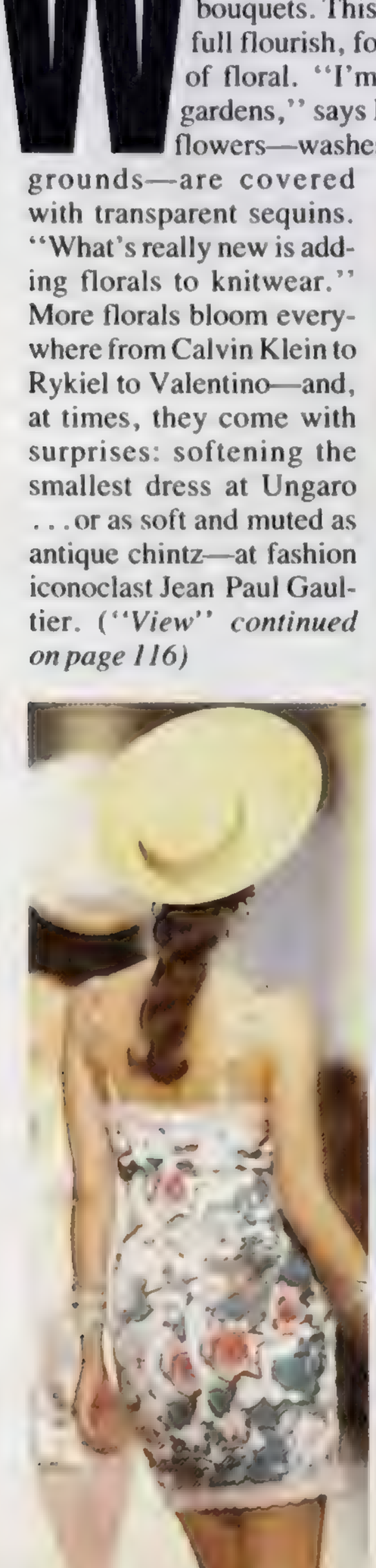
VIEW

Flower arrangements

The fashion printout on spring? New florals, posies, flower power

When one thinks of the spring season, what first comes to mind is the romance flowers bring: the gardens, the color, the ardent young men with their beautiful bouquets. This year, designers are falling, full flourish, for romance—and every sort of floral. "I'm always inspired by Paris gardens," says Enrico Coveri; and his best flowers—washes of color on white backgrounds—are covered with transparent sequins. "What's really new is adding florals to knitwear." More florals bloom everywhere from Calvin Klein to Rykiel to Valentino—and, at times, they come with surprises: softening the smallest dress at Ungaro . . . or as soft and muted as antique chintz—at fashion iconoclast Jean Paul Gaultier. (*"View" continued on page 116)*



The long and the short of it: above, the floral mix at Ungaro. Left: On a slip of a dress—antique flowers with lacy lingerie touches by Karl Lagerfeld. Right: Soft, diaphanous effects at Valentino.

Going for the bold: at top, Chanel's spring/summer kaleidoscope of camellias on a big, long skirt. Above: Christian Lacroix's straw hat scattered with colorful posies; his heart-shaped bustier with flowers that have been pressed for posterity.

GUY MARINEAU, PIERRE SCHERMAN

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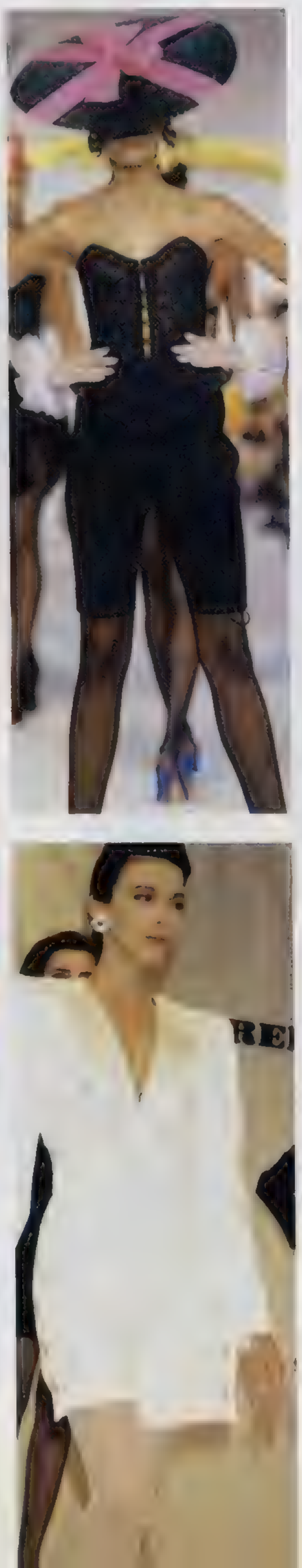
VIEW

The shorts circuit

Thigh-high or knee length, for the biggest evenings or citified days, shorts are cropping up now all over



Shorts have always been predominant in my collections," says Giorgio Armani. "To me, they are practical, modern, elegant, and soft. They are not at all tricky or costumy—as skirts sometimes are." Judging from the sudden explosion of shorts for spring—loose and easy in mauve leather at Mario Valentino; more tailored in navy wool and with a long jacket at Versace—many other designers feel the same way. In fact, in a season that calls for baring a lot of leg, shorts can be a ready alternative to a short skirt—even at night. "I wore crepe evening shorts with wedge shoes all last summer," says Carolina Herrera—who shows "tuxedo" shorts for spring, also pairs in sequins with organza overskirts. "This season, I thought they would make a good substitute for the long pants I usually show with a tuxedo jacket." The way shorts move into evening: " always with modern, slightly opaque, monochromatic stockings," she says. "Always with high heels." (*"View" continued on page 118*)

GUY MARINEAU PIERRE SCHERMAN PATRICK DEMARCHELIER Hair by Odile for Bruno Dessange; makeup by Sophie Levy for Pipino-Bucceri

Great shorts classics, top left: Armani's silk crepe de Chine; in peach, above, from Byblos. Night moves: above right, from Yves Saint Laurent; right, the white satin evening tuxedo with shorts, from Carolina Herrera.

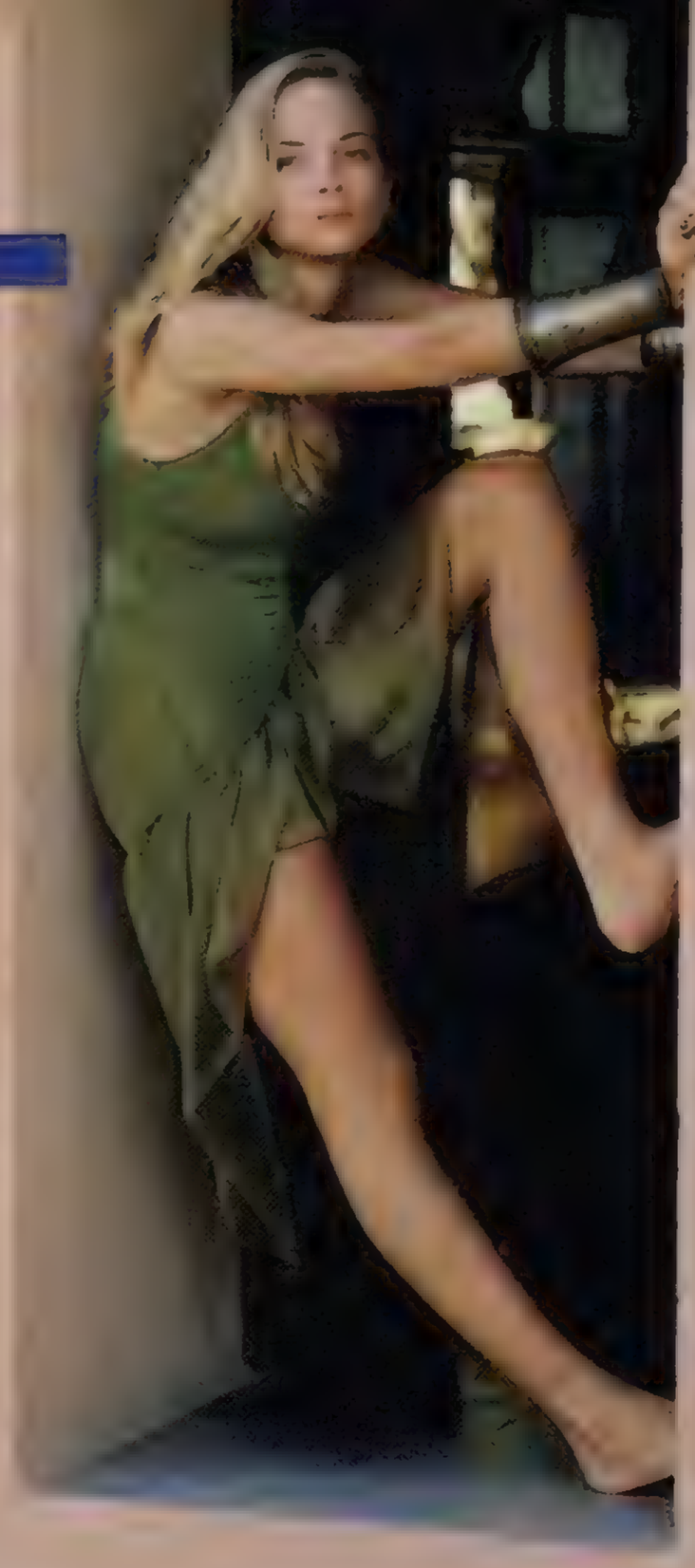
Short and sweet: at top, Chanel's candy stripes; puttin' on the glitz, above—evening shorts at Soprani.

LYCRA

VIEW

The Greening of America

The newest, hottest color around? Vibrant, vital green. In its many forms, it's the season's best brightener



Wendy Gell uses it in the most refined way: as the simplest glint of searing green light coming from gem-cut earrings. YSL uses it in carefully considered hits: suede gloves or an evening jacket. A vibrant green Ungaro skirt makes a pink-striped shirt look newly sensational. "Hot green, a real poison green, has been my favorite color all my life," says Giorgio di Sant'Angelo, who wrapped and tied, this season, green dress after green dress. "But I also love the whole range—grass green to mustard. It's a new color for the U.S.; green is a very European thing."

("View" continued, page 120)

Apple to absinthe, the gamut of greens: above, Lacroix's flirtatious plume; below, Sant'Angelo's wrap top and skirt.

Every designer, it seems, is curious green: at top, Sant'Angelo's mix of hot-weather color—a skinny tank top and the breeziest chiffon skirt; at left, Antonio Gual's black-edged green cling—the slinkiest bit of a dress possible. Taking the wrap, above: Kenzo's neatly tailored chartreuse coat that goes over everything.

DENIS PIEL, PATRICK DEMARCHELIER, GUY MARINEAU

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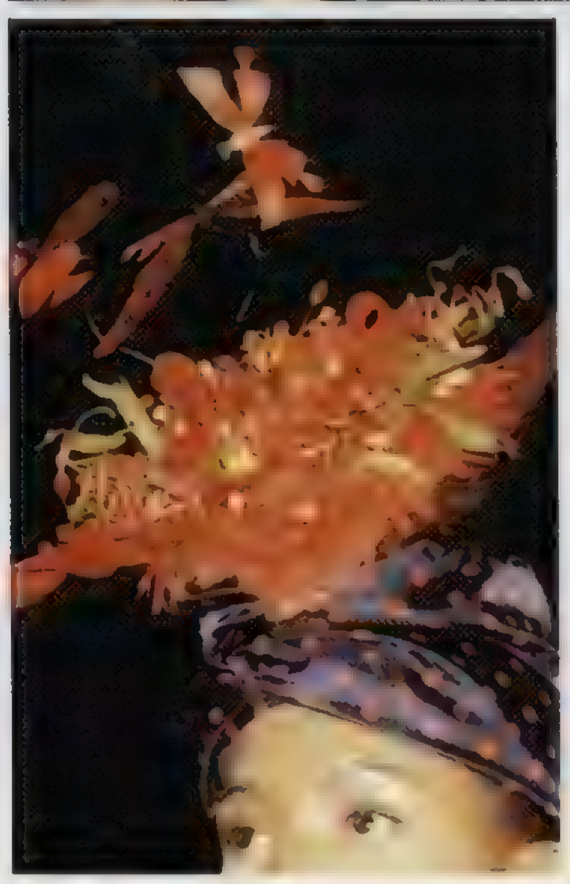
VIEW

Top hats

For spring/summer runways, designers play it up

Hats are turning up as the accessory of designer choice on spring runways. The most wearable are made of straw; the most prophetic: Yohji Yamamoto's oversized boater. Humorous touches? Issey Miyake's swatch of fabric sits on the head like a stalled flying carpet; a YSL fez comes skyscraper high. *("View" continued on page 122)*



The hat attack, from top: Lacroix's straw with flowers; Comme des Garçons beehive; YSL's bluebird perch—inspired by artist David Hockney. Ruffles and flourishes from Yamamoto; right, YSL lace dunce cap; Gaultier's miraculous mobile with butterflies that really flutter.

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VIEW

Mixed signals

Plaids with tiger print? It's the great new mix-up

"When you watch TV, you're assailed by images as the camera moves from place to place," says Ungaro, master of the unconventional pattern mix. "So, combinations of patterns and colors that used to surprise no longer do." Surprising or not, this spring: designers mix it up as never before.—"View" contributed by PAUL SINCLAIRE, LESLEY JANE NONKIN. *(Continued on page 124)*

"There are no recipes," says Ungaro. "You have to let your imagination reign." At left: Valentino tigers and plaids; near left, YSL pattern twists. Below, left to right, signature Ungaro; YSL's stripes; the mix, Valentino.

GUY MARINEAU PIERRE SCHERMAN

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VIEW people in fashion are talking about what's coming...

What's new: pales, spring sweaters . . . jewels for a queen or the contemporary woman . . . rain finds . . . fall forecast

People are talking about . . . spring dressing and "femininity." It's a word, this season, used to justify everything from thigh-high skirts to daytime ruffles and frills to little-girl shapes in short evening dressing. What "feminine" means, in truth, is a generally smaller, curvier shape in the best pieces . . . somewhat shorter lengths . . . a single detail that a woman might add when she's dressing: a yellow shoe or a chartreuse scarf knotting back hair or a new under piece—a bustier top in white eyelet. One of the softer signs of the season is a new sense of paler coloring: At Chanel, cashmere sweater sets mix one pastel over another, and the top cardigan is a small one. At New York City jewelry makers Reinstein/Ross, pale chunks of aquamarine clip on with gold at the ear; at Tina Chow, paleness means a cord necklace with a giant crystal. What it all adds up to is a lighter look, a more attractive sense. And if that's "feminine," who's to quibble?

A delight of the season: cloth-covered shoes are making a comeback, and the result is pure charm: pleated chintz or batiks from Susan Bennis/Warren Edwards, dots and back bows on red silk at Roger Vivier. To a rose-print scuff, Charles Jourdan adds a leg's worth of ribbons: as much of a fully feminine gesture as you'd ever want. . . . Combat films and 'sixties bellbottom trousers (at Katharine Hamnett) are "new" seasonal rediscoveries; now camouflage prints, too, are resurfaced (newly chic) staples: be that sequined "combat print" evening dresses at Stephen Sprouse or a strapless Chantal Thomass silk-print bra for under/outer wear. At H_2O, camouflage suspenders hold olive-drab bikinis and maillots—for, evidently, all beach warfare.

"Major" jewelry pieces, today, travel the world to customers: Witness a diamond, ruby, emerald, sapphire, and onyx necklace specially designed by Harry Winston in the style of the Olympics symbol. Last month, the necklace was auctioned off in Calgary, Canada, to benefit U.S. and Canadian National alpine ski teams. Winston simply sent the necklace (with 45 carats of diamonds) from New York by Federal Express . . . with a few extra arrangements.

"A slash of color, a printed shoe, a barè lingerie piece: those are spring's 'feminine' gestures"

WOMEN CUSTOMERS AND FASHION FOLLOWERS MAY DEBATE THE WEARABILITY OF CHRISTIAN LACROIX'S NEW CLOTHES, BUT THE DESIGNER HIMSELF IS FIRST TO ACKNOWLEDGE A THEATRICAL BIAS. LACROIX'S NEWEST PROJECT? COSTUMES FOR AMERICAN BALLET THEATRE'S NEW PRODUCTION OF "GAIETE PARISIENNE": FOR THOSE WHO'D RATHER WATCH FASHION INVENTION THAN WEAR IT.

What's new? Shorter raincoats—visibly cropped, just skimming the knee, toppers that are a bit breezier for shorter skirts and warmer spring weather. And some of the best raincoat "finds" this season are from sportswear makers: British Khaki's balmacaan turns up in no-weight nylon; at Calvin Klein Classics, "short" translates as a white belted trench. At Ralph Lauren Classics, the lure: a cropped trench in the palest banana yellow. . . . Some people collect stamps; Imelda Marcos has a fondness for shoes. Queen Elizabeth II, by virtue of her job, seems to stockpile jewelry. In *The Queen's Jewels* (Harry N. Abrams), writer Leslie Field tracks them all—great and glorious pieces worn by Mary Queen of Scots or Princess Di: a jewelry lover's (and jewelry voyeur's) extravaganza. . . .

Bardot never had it this good: spring lingerie is showing up demure or downright blatant, in printed-flower fabrics, dotted silks, non-traditional (a blackened-blue taffeta half slip) colors. Young girls, it seems, are buying stockings—even flirty over-the-knees to show out beneath short skirts. The "new" piece of the season is the garter belt. For women raised in tights and pantyhose, it's a discovery. . . . Fads and fashions at times obscure the real news. Considering the new fabrics around for next fall, the coming fashion news is apt to be classic. Watch for charcoal and deep-green shetlands, tweeds, alpacas, nighttime satins and brocades—a long way from body-stretch and fun-and-games fabrics.

Norma Kamali never does things like everyone else: her new swimwear "catalog" is a series of sketched bodies . . . printed on a T-shirt. One orders off the T-shirt. . . . Safety pins have shown up for some time as a toughly modern trimming; London jewelry designer Tom Binns now takes the fashion idea to something sleek and quite terrific. New Binns' "pins"—all with safety-pin closings—are big arcs, free-form scrolls, the furthest things from "brooches." . . . Filofax freaks—those addicted to colored and printed dividers—will be glad to know: new Filofax sheets for their loose-leaf date books include a birdwatcher's checklist, sheets for wine tasting or restaurant notes . . . and the "stock pack": to track all one's Big Boarders. . . . One spring clothes style is a bit "La Bamba": gypsyish, flamboyant. Fake flowers turn up on hats, gloves, tied on wrists. "Tacky," in part, is the idea. —KATHLEEN MADDEN

When I'm seeing the world,
I try to remember
the world is seeing me.

Bleyle am Neuen Wall Hamburg, Germany
© 1988 Bleyle of America, knitwear, Stuttgart, Paris, New York, Milano. 1441 Broadway, New York, NY 10018. Designer: Josef Liardi. Photographer: Larry Robins.

Calvin Klein Sport

vogue's point of view
january 1988

new year... new thinking?

discussion & debate

Out with the old, in with the new. Another year, another look. So... let's get on with it. Not so fast. Not so easy. A calendar may start 1988 as a perfectly clean slate. Fashion doesn't. Interesting ideas are ones that have been developing over recent months.

But looking at that calendar provokes fashion questions that beg to be asked. Why is it that as we approach a new decade (a new century!), so many designers insist on looking backward? Designers who think of—and dress—women in terms relevant to centuries past. Dressing to be decorative—as in decorative object. To be totally done-up at night ....And why is it that evening plays such a big role in so many collections? What ever happened to day—you know, the time before 5:00 P.M., the time when women are "out there," doing something? And what ever happened to comfort? Appropriateness? Never mind, they say...it all looks terrific.

The truth is: it isn't so terrific. And women—all of us—do mind. Or should. Clothes should work as clothes, not as costumes. Not exactly a revolutionary statement, but worth repeating. Why should it be so hard to find clothes that are attractive and easygoing and appropriate? Too much to ask?

In answer...the good news part. There is another sensibility impacting fashion today. One of those interesting ideas referred to earlier. In this way of thinking—and dressing—purity, ultra-simplicity, a "minimalist" spirit are always maintained. This is the unruffled side of fashion. No glitz. No excesses. No costumes. On this side, a sleek, spare, cooled-down style. The best examples, ahead.

news & previews

Still...a new year, a new (spring) fashion season does bring certain changes. Here, the ones that count most...

The new explosion of pants dressing that's everywhere. Different pants. Wider. Softer. Straight-legged. Often pleated, with an easier sense of fit on top. Different dressing—pants as part of a total, worked-out look achieved with other new pieces. And when you have the right pieces, the right look—nothing is racier, nothing says '88 faster.

The many charms of color ...have never been more apparent, especially underscoring new shapes. Uncommon color. This isn't a "red for everything" kind of season. Newer: gentle, sophisticated shades. A range of pales. Along with the bite of new offbeat acid colors. All of which are worn in new ways.

The many guises of texture. No question—another strong fashion turning point: the texture factor. Anything that's flat, boring...comes across that way. Textures have been amplified, given new surface and visual interest.

And, the newest game in town: mixing, matching, unmatching all of the above—using texture, color, pattern for singular effects. Which isn't as simple as a little of this with a little of that, a plaid here, a check there. There's logic—and unmistakable style—behind the best mixes.

Necklines for spring ...still baring up...and down and all around. Nothing continues to make more of a difference than the new sense of bareness that hinges on neckline design. What started back in "resort" collections has truly blossomed for spring/summer.

Jacket update. ...New shapes: a slightly fitted, longer, tailored jacket. Or the new proportion of a smaller-scale, shorter jacket; sometimes, a bolero. Giving new impact to every good jacket: the season's color/texture mix.

More of a change—the way jackets take on new partners. Not the usual matching skirt and/or trousers ...but jackets over unmatching strapless dresses...over shorts ...over flippy-hem skirts.

More of a surprise—the tops under jackets. Barer. Often transparent. Smaller. Often wrapped and tied. Gentler. Often touched with lace or other lingerie details.

Where's the fantasy? ...kicking up its heels for big evenings, where what is often referred to as the Lacroix influence continues. Where short dresses continue. But short and ruffled, pouffed, and bowed are not the only options around. What looks better: a strong, simple shape heightened by color and texture—i.e., the low-key dazzle of a spare slip dress in silver lace; the smallest jacket in dazzling-color taffeta.

What's for dinner? Finding what you want for less-than-gala evenings takes some doing every season. This spring is no exception. The best solutions: from designers who are on the pure side of fashion. The unique jumpsuits of Geoffrey Beene—in silks, in jerseys. The understated quality of an unmatched dinner suit at Calvin Klein.

Beyond clichés. Prettier. Softer. Modern. The words get used. Overused. Repeated. Soon they start to run together, to sound alike, to lose their meaning. It's worth remembering: that in the context of the season, these words *do* have a particular meaning....*What's prettier:* a small blush-pink jacket...long hair caught by a colorful scarf...a tulle ballerina evening dress à la Degas. ...*What's softer:* a jacket that slips off a shoulder...a gently draped jersey dress...the flirt of a flippy-hem flower-printed skirt under a plaid jacket or the flirt of a short tiered organza dress at night. ... *What's modern:* in one sense it's the understated polish of makeup and hair that "finishes" the best new looks. It's strictly no-frills, no ruffles dressing. Ultimately, it's the realization that women need clothes that take them through busy days, busy weeks, busy lives. And the realization that, after all's been said and done on the subject of delight-and-fantasy in dressing, a straightforward simplicity does it best. New thinking? Smart thinking.

Penn

Symbolizing a new ideal, the close-up, *opposite*. Understatement and perfect finish in make-up. Sleekness and control to hair. . . .Symbolizing new dinner dressing, *this page:* Geoffrey Beene's black silk jumpsuit, white silk top. . . *Beauty Specifics: Opposite*, Shiseido's Natural Blush Compact foundation, Golden Brown lipstick. These ten pages: hair, Oribe/Oribe at Parachute; makeup, Kevyn Aucoin. Details, last pages.

DRESSURE STYLE

...a new concept in fashion and beauty

FASHION TURNING POINT: A PURITY OF STYLE, A CHANGE IN THINKING

As the new year starts, an unmistakable sense of contrast prevails. On one side, the (sometimes charming) follies and excesses of extravagant style—the more-is-more school of thought. On the other side—examined on these ten pages—a different sensibility. Another way of thinking about fashion, about makeup and hair, about the kind of accessories that give a look its finish. But it's not a question of leaving off lipstick or going without jewelry or not paying attention to your hair or falling for a boring fashion basic as a reaction to something excessive. In fact, this "minimalism" is best expressed where style is the strongest.

Behind this concept: a high level of sophistication, a high degree of selectivity. What makes it all work: serious care and attention. What makes it work here: expert makeup (by Kevyn Aucoin) and hair (by Oribe) thinking... and the strong modern style of Christy Turlington, who stars throughout...

Differences in thinking... Makeup as subtle ornamentation—here, a blush of pink iridescence ... Hair brushed softly to the side. And the ideal accessory: the crystal drop earring from Tina Chow (whose own "minimal" sensibility is reflected on these pages).... *Beauty Specifics:* Dior's Dragonfly blush accented with Moonwhite. Geoffrey Beene jumpsuit. Details, last pages. Penn

What's really different: dressing that's shapely without being obvious, colorful without being bright, dramatic without being overdone—Calvin Klein's unmatched dinner suit, *this page*. Calvin Klein Collection jacket, about $975; skirt, about $300.... And the perfect simplicity, *opposite*, of his ivory silk georgette top. Heightening the purity: one clear, smooth crystal; subtle variations in makeup and hair. Shirt, Calvin Klein, about $610....

Beauty Specifics: Lancôme's Fan Fare EyeColour Quartet, Mat Bronze makeup, Praline lips. Details, stores, see last pages.

Expressions of a different standard of dressing...

Penn

Another side of fashion, *left*. Romeo Gigli's dramatically elongated surplice stretch top with new off-the-shoulder bareness; and his very narrow below-the-knee stretch skirt. Cotton/Lycra top, about $280; skirt, about $255. . . . The striking quality of minimal makeup, *right*: simple, appealing in its warmth. Striking—simple—change for hair: an asymmetric part, nonstop smoothness. . . . *Beauty Specifics:* Revlon's China Copper lip color, Warm Beige makeup, black Special Eyes Micropure mascara. Details, last pages this issue.

Key to this style: simplicity, selectivity... attitude

Penn

When low-key becomes high-impact, *this page:* Calvin Klein's simple-in-shape, glorious-in-effect slip dress of silver lace. Calvin Klein Collection dress, about $730....Revealing, *opposite*, a new transparency and bareness, a new charm to wrapping and tying: Romeo Gigli's top of brown chiffon....*Beauty Specifics:* From Prescriptives, *opposite*, Warm Colorations powder face color adding depth to Golden Beige base, Vermeil lipgloss. Details, see last pages this issue.

Even at night... a different sensibility prevails

Penn

SPRING '88

paris/milan

There's a new mood in Europe: softer, prettier, more romantic. And, there's color! Color galore! A palette that's paler, prettier; and when it's sharp, it's offbeat and sophisticated. Color that's intrinsic to the news, that "flags" all the other changes, heightens their impact. . . . The shape's still all-body, all-legs; but there are no sharp lines, no plastered-to-the-body looks. Instead—a pervasive gentleness, a feminine charm. It comes across in: The new proportion, the new softness and smallness of jackets. The looser look of trousers (back again!). The focus on necklines, bare in new ways. The sensuousness of dresses. In prints, where everything's coming up flowers—mostly roses. Real strength of the season: the way all the elements —color, pattern, texture (a constant)—are mixed and matched in exciting, precisely planned combinations. . . . That's the good news! And what's good is good, no matter where. What changes, city to city—not the basic message but how it's interpreted. Starting here, an overview of how the news looks in Paris. More specifics, page 150, then the news in Milan.

PARIS

W[illegible] the look here:
an upbeat breeziness, wit,
a punch of Parisian irreverence.
Symbols of the news,
Paris style: Jean Paul Gaultier's
(his best-ever collection,
one of the season's best)
poplin shirt with his
new off-the-shoulder neckline;
[illegible]iffon polka-dot scarf;
polka-dot gloves; the charm
of a beret. Shirt, about $450.
Late Feb. at Bergdorf Goodman;
Knit Wit, Philadelphia;
Marshall Field's . . . .
Beauty Note: Soft blush color
—Charles of the Ritz's Romantic
Rose. These twelve pages:
hair, Bruce Libre for Jean
Louis David; makeup, Delphine
for Bruno. Details, last pages.

Neil Kirk

paris/spring '88

A feminine turn to tailoring; the most inventive, attractive jackets—even off-the-shoulder versions. New-shape, wider but straight-falling trousers. In Jean Paul Gaultier's powerhouse collection: knockout combinations of color, pattern, texture; the daytime news... at its best. On these pages, a sampling. Jackets, *left to right:* a draped pullover; an off-the-shoulder jacket in leather and knit; another off-the-shoulder in taffeta, ribbed at the bottom; a small bowed-in-back wrap. Details, stores, last pages.

Neil Kirk

Color! It catches you, holds you, "flags" the small-bodied shapes. At Sonia Rykiel, in the sunniest yellow—small, spirited, leggy pieces: sweaters, jackets, little skirts, the best Bermuda shorts in town. All knits, all real, modern dressing—the breezy kind! Details, stores, last pages.

Neil Kirk

Jackets at night: explosions of color, glitter, witty pattern . . . collector's items! Part of his homage-to-Hockney series, these Yves Saint Laurent jackets—with the season's small-to-the-waist look, the clean-to-bare necklines. Saint Laurent Rive Gauche. *Left to right:* Sequins on part silk, part blended cotton; scrolled sequins on silk satin; all-over sequins on a cotton blend. . . . *Beauty Note*: Terrific lip color at night: Yves Saint Laurent's Golden Bronze #58. Details, stores, last pages.

All the expected
mobility and polish,
but what a difference!
When a jacket's
small, shaped, a pretty
color; a soft
textured fabric.
This page: Valentino's
cropped pink wool
jacket over
a cashmere sweater,
wool ottoman
culottes. Available mid-Feb.
Jacket at Sara
Fredericks, Boston.
Sweater and
culottes at Saks Fifth
Avenue....
At Chanel, the charm
of a short, rounded
jacket, *opposite*, in
sky-blue wool with
a cotton turtleneck,
cotton gabardine
trousers. Late Jan.
at The Chanel
Boutique, NYC,
Palm Beach FL.
Details, more stores,
last pages.

Neil Kirk

paris/spring '88

Dresses at night
are all body,
all legs, sometimes
all fantasy...
In Emanuel Ungaro's
smash-hit collection—
the most, the
best dresses.
The trendsetter,
left: draped, tied,
body-close but
gentle—for its
sensuous fit, its
sophisticated mocha
color under a pink
wool jacket.
Ungaro Parallele.
Wool/silk/
cashmere dress,
about $1900; jacket,
about $1730. Turnout
available in March
at Sara Fredericks,
Boston. Dress
at Jimmy's, Brooklyn
NY; Stanley Korshak,
Chicago....
The prettiest dress
to dance in, *right,*
Yves Saint Laurent's
romantic, Degas-
inspired tulle
"ballerina"...even
"toe" slippers.
Saint Laurent
Rive Gauche.
Late January at
Saint Laurent Rive
Gauche Boutique
Femme, NYC. Details,
last pages. More
details about Paris,
next page.

Neil Kirk

PARIS

More specifics in the news. . .Still the pivotal piece, day and night: *A Jacket.* Softer now, and in a new proportion: shorter—at or a little below the waist; and smaller, particularly on top. A bolero, wrap, small cardigan—shaped and curvy, sometimes fitted and double-breasted. Most often in color or a print. Newest: Jean Paul Gaultier's off-the-shoulder jacket. At Gaultier, the best jackets, suits.
Strong Point of the Season. Across the board, a carefully calibrated mix/matching of color, pattern, texture, and fabric. At its optimum at Emanuel Ungaro, who pioneered in this thinking—he continues to develop, refine the idea. Also memorable, the combinations at Gaultier; Valentino's silk plaid jacket paired with a short chiffon animal-print skirt.
The Differences in Dressing with a Jacket. New-shape trousers (very much around)—wider, straight-falling; sometimes a pyjama. *A different skirt*—not full or dirndly but with a little swing, a little movement at the hem. Bermuda-length shorts, full or slim and tailored. *The blouse*—something soft, something sheer, something that's wrapped; something with lingerie touches, an off-the-shoulder T-shirt.
Other Pervasive Themes: A focus on bareness at the neckline and shoulders, A.M. and P.M. Necklines were off-the-shoulder, square and low-cut, keyhole-cut, curved, strapless. *A focus on the waistline.* Through waist-emphasizing jackets, high-rise skirts or pants, or the waist wrapped and held as it was at Sonia Rykiel.
Dresses. Good daytime dresses were few. Gaultier did some; some outstanding jerseys at Sonia Rykiel. About two-thirds of everybody's effort in Paris was focused on evening. The most, the best dresses: at Ungaro. For day-to-dinner, his dresses were wrapped, tied, shirred, draped, sensuous in the most sophisticated sense. *Big-evening looks.* At Ungaro, small-bodied, strapless dresses; short and leggy in front, long in back. These looks were everywhere. The most romantic look in Paris—Saint Laurent Rive Gauche's ballerina. Very much around: the Lacroix influence; Spanish and flamenco themes.
Colors. As important to the news as changes in shape. Across the board, cosmetic pales: pink, peach, pale blue, yellow. Chartreuse. Greens. Still around: black and white. And black, often with a hit of color.
Fabrics: Softer, with more drape and flow; always textured, sometimes iridescent. Silk, satin, georgette, thin taffeta for day and night, cotton sateen, washed silk, twill, nubby wools, cashmere-and-silk.

milan

In Milan, the start of something very pretty this spring . . .an almost across-the-board softening—of shape, of color, of silhouette. Nowhere was that more apparent (or more successful) than at Giorgio Armani—who, along with several others (Krizia, Gianni Versace, Romeo Gigli, Genny, Byblos), skillfully combined his penchant for fine tailoring with a less-constrictive sense of shape and structure, with feminine, body-conscious results. Sticking mostly to a subtle, pastel palette (which ranged from the palest of yellows at Gigli to Mario Valentino's lush pinks, Armani's gentle corals, and Byblos' smoky blues), they focused on the use of extremely tactile fabric textures: Armani's exquisite silks, Gianfranco Ferre's embroidered white linen, Byblos' crushable washed silks, Gigli's "stretchy" linen and fluid silks. Often, solids were combined with soft washed prints, especially florals, and opaque was played against transparent. Bright color, when used (at Versace, Ferre), was electric and more apt to appear at night. By day, the jacket—always a key Italian component—gained new prominence: slimmer, shapelier, less constructed, it became an all-purpose element, serving as anything from a cardigan or coat to a shirt or dress. Just as important: what went under a jacket—anything from a deeply V'ed silk blouse or cropped polo shirt to a sheer chiffon camisole or nothing at all. What counts: an attractive neckline (Gigli's were especially pretty), a different sense of bareness. Another new, appealing option: expertly tailored city shorts (at Byblos, Armani, Krizia, Complice) that were as polished as a short skirt—which was the favored length—but often more wearable. Occasionally, designers skirted the issue of skirt length, opting instead for pants—shown either wider and softer (at Ferre, Armani) or narrow and tapered at the ankle (at Gigli)—in light, fluid fabrics. Even at night, length was less of an issue; the shortest lengths (thigh-high at Versace) and the longest (Armani's ankle-length gypsy skirt) surfaced strongly. Meanwhile, the line between day and night continued to blur with the emergence of shapely suits and dresses polished enough to make the transition from day to dinner with ease.

Real dressing from the Italian master, Giorgio Armani. Why his collection reigns: the best tailoring; superb shaping; a rich, subtle palette; the most interesting textures—all softer than ever. Here, his standout silk jacket, pleated wool pants, short-sleeved bolero cardigan, and multistriped shirt. Giorgio Armani Couture. Jacket, about $1175; pants, about $550; sweater, about $285; shirt, about $620. Bloomingdale's; Giorgio Armani Boutiques, Manhasset NY, Palm Beach FL , Chicago (Feb.); Macy's, San Francisco. Hair, these pages, John Sahag, John Sahag salon, NYC; makeup, Margaret Avery. Details, last pages.

Wayne Maser

milan/spring '88

Strength of the season: interesting variations on the suit, a new sense of bareness beneath it. . . . *Left*: From Romeo Gigli—a small-bodied dandy of a suit, with neat, short jacket and slim tapered pants. Final soft touch: the midriff-baring halter top that crosses the torso in signature Gigli style. Cotton/Lycra jacket, about $450; pants, about $260; cotton top, about $265. Turnout, February at Carol Rollo/Riding High, NYC; Caron Cherry, Coconut Grove FL; Susan of Burlingame and San Francisco CA. . . . Coming on strong: city shorts that are just as smart-looking—just as polished—as a skirt. Ideal example, *this page*: Gianni Versace's perfectly tailored Jamaicas and chic silk blouse. Wool jacket, about $1860; shorts, about $320; blouse, about $1020. Gianni Versace Boutiques, NYC, Chicago, Los Angeles, San Francisco. Details, stores, last pages.

Wayne Maser

Newer than neutral: gentle watercolor colors. . . .*This page*: a shorter, flippier side to shorts from Mario Valentino, whose sure-handed way with suede (and color) rarely disappoints. Pale mauve shorts, about $516; pink suede polo shirt, about $957; wisteria suede cardigan jacket, about $1188. Turnout available late January at Mario Valentino Boutique, NYC. To order at Neiman-Marcus. Shirt at Ultimo Ltd., Chicago. . . .*Opposite*: From Byblos, a jacket that's soft enough, shapely enough to double as a shirt —the perfect foil for a pair of knee-grazing Bermudas. Jacket, about $375; shorts, about $110. Betsey Bunky Nini, NYC; Greta, Beverly Hills and Palm Springs CA. Details, more stores, last pages.

Wayne Maser

milan/spring '88

When is a jacket more than a jacket? When it has the presence to stand alone, the polish to go from day to dinner. To wit, *left:* From Krizia, the small-bodied jacket with the ease of a shirt—as attractive untied as it is knotted at the waist. Jacket, about $830; skirt, about $385; camisole, about $340. Krizia Boutiques, NYC, Palm Beach and Bal Harbour FL, Dallas, Denver, Beverly Hills.

. . . Another example of pure polish, *right:* Genny's streamlined bird's-eye wool suit—expertly tailored, with just a hint of Savile Row. Suit, about $1230; blouse, about $525. Late February at Bergdorf Goodman; Suzy, Great Neck NY; Panache, Millburn NJ; Perkins Shearer, Denver; Greta, Beverly Hills and Palm Springs CA.

. . . *Beauty Note:* Better than bare, *right*—Stendhal's Tawny Silk lips. Details, more stores, see last pages.

Wayne Maser

milan/spring '88

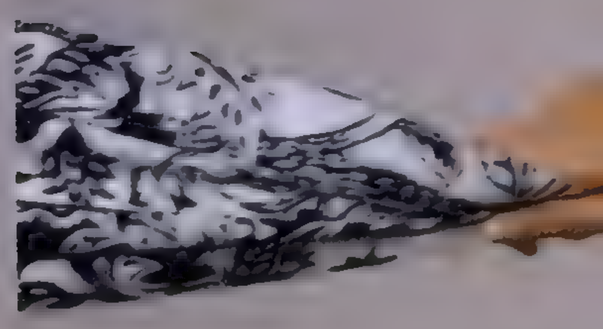
Two appealing alternatives to the classic dinner dress —here, from Gianfranco Ferre. *Left*: the big shirt to wear again and again—beautifully tailored, with oversize cuffs and lapels; here, for evening, in sheer shocking-pink silk organza. Shirt, about $1400; pants, about $635. Turnout at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour FL; Marshall Field's. Blouse at Claire Pearone, Troy MI; Stanley Korshak, Dallas; Pino's, Seattle....And, *right*, for big-entrance evenings: Ferre's sexy little scarf-wrapped sheath and black jet-encrusted mini bolero jacket. Bergdorf Goodman (jacket to order); Romanoff Boutique, Coconut Grove and Bal Harbour FL; Ultimo Ltd., Chicago (jacket to order); Chez Catherine, Ontario, Canada....

Beauty Note: The one-two punch of high-impact color, *left*—Avon's Pink Parfait lips. Details, last pages.

Wayne Maser

milan/spring '88

More news at night: short and sassy, with a whole lot of shakin' goin' on. . . .*Left*: Krizia's nine-tiered navy "tutu"—a study in perpetual motion. Krizia Boutiques, NYC, Palm Beach and Bal Harbour FL, Dallas, Denver, Beverly Hills. . . .From Gianni Versace, the curvy, color-packed silk (Ratti) pouf, *right*: a little Spain, a lot of leg. March at Gianni Versace Boutiques, NYC, Chicago, Los Angeles, San Francisco; Hirshleifer's, Forest Hills and Manhasset NY; Divino, Boston. . . .*Beauty Note:* Rich color for lips, *left*—Almay's Coral Impact moisturizing lipstick. Details, see last pages.



Wayne Maser

milan/spring '88

Big evenings of another sort—subdued, romantic—in this season's two top Italian collections.... *Left*: Gypsy à la Armani—a mottled silk top, layers of soft floral-print and orange organza. Giorgio Armani Couture. Blouse, about $1280; skirt, about $1740. Saks Fifth Avenue; Giorgio Armani Boutiques, Manhasset NY, Palm Beach FL, Chicago.... Romeo Gigli's bow to the ballerina, *right*: the triple-layered silk chiffon skirt in rose, with a silky strip of chiffon to wrap around the top. Dress, about $1500. Late February at Bergdorf Goodman; Ultimo Ltd., Chicago; Gallay, West Hollywood CA. Details, last pages.

welcome to the '90s

Turning points are mood swings—those moments when one decade segues, with a bang or a whimper, into the next. Like February 11, 1963, when the Beatles arrived in America and sent the 'fifties packing . . . until the 'eighties brought it all back. Like December 6, 1969, when the Hell's Angels took the 'sixties to a terrible climax, murdering a fan while The Stones sang "Sympathy for the Devil."

Did the 'seventies begin in 1970 with the bombing of Cambodia? Or at a bar in Greenwich Village, in 1969, when the Stonewall riots kicked off the struggle for gay rights? Did the 'seventies end in '77, when Al Green got religion? Or '85, when Rock Hudson died of AIDS? You might say the 'eighties started in 1979, when Michael Douglas and his *baby* were on the cover of *Rolling Stone*. For others, Reagan's election—or re-election—was the beginning of the end.

Now, it's only 1988; and whether you take your cues from pop songs or Presidents, the mood of the 'nineties is already in the air. (Say *Zeitgeist. Gesundheit!*) But when did the 'eighties *end*? With the Iran/contra affair? Gary Hart's affair? The stock market crash heard 'round the world? Or Paul Simon's *Graceland*, released in August, 1986? . . . because the 'nineties, first and foremost, seem to be about living in the global village Marshall McLuhan wrote about decades ago. Goodbye, "Heartbeat of America." Hello, "United Colors of Benetton." If the 'eighties were a depressing reprise of the 'fifties, will the 'nineties be the apotheosis of the 'sixties? Goodbye, Ronald Reagan? Hello, Jesse Jackson?

Here, and on the following pages, are some turning points, signs of the 'nineties—predictions, projections, and a healthy jolt of wish-fulfillment.

Future Fame Once upon a time, people were celebrated for their accomplishments. In the 'eighties, it was sufficient to be famous for being famous—or, for being visible in the hang-outs of real celebrities. Where do we go from here? Will the celebrities of the 'nineties be the regular Joes—celebrated, anonymously of course, for being perfectly ordinary? . . . **Intimacy** was the buzzword of the 'eighties, the quality everyone bemoaned the lack of—and swore they wanted more of, although behavior would say otherwise. The buzzword of the 'nineties is **Character**—whatever that is. But it's what we're looking for—in our political candidates, colleagues, and mates. . . . In the 'nineties, the ideal life will be the decent life, and the news to read will be **Inspirational.** (Look for a renaissance of the *Reader's Digest* and of the *Saturday Evening Post.*) . . . Yuppies, if they still have anything left after the economic upheavals of the late 'eighties, will involve themselves in **Doing Good**. . . . But we still have a long *(Continued on page 166)*

It must be a record: after seeing him star in only two films, both critics and audiences are calling DANIEL DAY LEWIS, *left*, the Olivier of the 'nineties. The young British actor has an uncanny power to transform himself for a role: this is the man who played both the raw, punky Johnny of *My Beautiful Laundrette* and the stiff, overbred Cecil Vyse in *A Room with a View*. In *The Unbearable Lightness of Being*, arriving this month, Lewis becomes Tomas, a Czech neurosurgeon obsessed with women—one of whom is played by Juliette Binoche (see page 170). The film is based on Milan Kundera's erotic-philosophical novel, and directed by *The Right Stuff*'s Philip Kaufman. Lewis prepared hard for the role: he even watched some brain operations. "What helped me was the smell of blood, the feel of a patient's foot when he was under anesthetic, because the touch and smell and feel of things affects your whole life."

Lewis, thirty, is the son of poet Cecil Day Lewis and actress Jill Balcon, and grandson of film titan Sir Michael Balcon. He traces his need to absorb every detail of a character to the discipline of his early theater work. "Investigating the life of a character is related to the need to move away from your own life; what you get is the joy of occupying another life."
—KATHARINA VON DER LEYEN

Herb Ritts

Details, last pages

(Continued from page 165) way to go. Twenty years ago, when modern **Feminism** was born, women made $.59 for every dollar men made; today women make $.70 on the dollar. At this rate, women may pull down $.75 to the dollar by the end of the century. . . . On the other hand, by 1996 we'll more than likely have a woman Vice President. . . . ***Temps Perdue*** Despite salmonella scares, people will. by 1990, eat nearly twice as much chicken as beef. But. meanwhile, the popularity of premium beef, such as Black Angus, is proving that even the most mundane of foods can attain gourmet status. . . . In the 'nineties. according to professional trend-watcher Faith Popcorn, **Dining Out** will mean going to a restaurant with a global menu that offers, for example, a cold noodle appetizer, followed by a salad with a French vinaigrette, veal scaloppine, and, for dessert, baklava and cappucino. . . . **Family Reunions** will soon happen on videotape, the 'nineties version of the newsletter, and people will send videograms for *(Continued on page 241)*

Blair Drawson

'90s

America, Cha-cha-cha!

Where have all the *gringos* gone? Until recently, there were two major ways to be "American" in the broad, geographically correct sense of the word: *latino*, as in South of the Border, and good ol' *merken*, or what we *latinos* call *gringos*, *yanquis*, or *americanos*. But something's been happening; the media have named it the Hispanization of the United States. It began with a massive immigration provoked by the lopsided economics and unpredictable politics of the Americas, as well as the vigorous birth rate of Hispanics. Manifest Destiny itself, a tide that engulfed two-fifths of Mexico's territory after the Mexican-American War, has been reversed. And the effects are being felt at all levels of American culture.

Most interesting, perhaps, are the artists, who by reflecting and projecting culture, stand to make the greatest difference in American lives, to influence the way Americans *feel*. Latin art, as the most casual observer can tell, is *hot*—hot colors, hot sounds, hot concepts and obsessions—and its penetration of Northern culture is subverting the traditional American admiration of *cool*. Indeed, Hispanic painting and photography project an impassioned modernity radically different in tone and commitment from the jadedness of post-post-post modern esthetics. The subject

(Continued on page 240)

Milly Quezada, *top left*, the lead of Milly, Jocelyn y Los Vecinos, belted it out Janis Joplin-style before the group found an audience for their Dominican *merengue*; similarly, Roberto Juarez lives in NYC, but like so many Latin artists, he looks South for color and motif. *Left*: "Sun Woman," 1982.

Collection Phoebe Chason,
Courtesy Robert Miller Gallery, NYC

He's been termed "Dr. Classical and Mr. Pop" by critics hard put to pigeonhole him. He describes himself as "somewhat schizophrenic." He's musician/composer MIKEL ROUSE, *below*, and his boundary-breaking music has him poised on the cusp of our musical future. At thirty, the New York-based Rouse says his goal is "to win the Pulitzer Prize for composing and have a number-one hit single" in the same year. Maybe this will be the year: he adds to his unusually diverse discography two new records—*Against All Flags*, by his new-wavish rock group Tirez Tirez, and *A Lincoln Portrait*, a group of six short pieces built around rigidly recurrent patterns, by his chamber-music ensemble Broken Consort. The principle uniting all of his music is minimalism, which Rouse sums up as a reaffirmation that "you can do anything you want." John Cage said that. Or was it Johnny Rotten? —RORY O'CONNOR

Flight plans By 1993, aviaphobes will have more to do at twenty thousand feet than grip their armrests: Boeing's new medium-range 7J7 jet will have an "entertainment and communications system" on the seat backs—where the tray tables are now. Passengers will be able to watch movies, play video games, order meals and drinks, request assistance at the gate, and reserve hotel rooms and rental cars, all without standing up to stretch. —A.D.

Andrew Southam

NEO-ROMANTICISM

The United States verges on a new romanticism. Already, our current cultural trends echo the sensibilities of nineteenth-century America. Just as the romanticists found in the past a mood, a texture, a depth of feeling they missed in their own time, so we turn nostalgically to Ralph Lauren. Transcendentalism has resurfaced as new-age mysticism, and America seems bound for a rediscovery of nature's beauty and worth.

As if anticipating this environmentalism, NYC's Metropolitan Museum of Art is now celebrating the glorious landscapes of the Hudson River School. Asher B. Durand's "Kindred Spirits" (*above*), was inspired by America's first ecology movement. The return of the 'sixties esthetic has primed Americans to shift their attention outward. We won't all be joining Mother Teresa, but in the 'nineties, taking care of oneself will mean more than going to the gym and cutting cholesterol; it will mean improving our environment. —J.S.

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urban facelifts

In Manhattan, the West Side will eclipse the East (literally, some say) during this decade of ego-building: a boulevard of Trump towers called Television City; a new Columbus Circle—with or without Safdie's skyscraper; and a slick new Times Square. But will there be any Broadway theater worth going to?... It may not matter much, since everybody may have moved to Los Angeles, a city at its cultural peak and fast approaching New York in its population as well.... One could head for Europe instead, but the trip will hardly seem worth the effort. Around Paris, the hottest attraction will be Disneyland, set to open in 1992. In London, a pint could be hard to come by; pubs are quickly being replaced by wine bars, preferred by the Sloane Ranger set.... In Hong Kong, the Empire really will strike back: China repossesses the colony from The Crown in 1997—and, with it, most of the world's Vuitton knock-offs. —S.D.

GOOD-BYE TO ALL THAT
Noblesse oblige worked in the 'eighties, but the 'nineties will put an end to dressing like the landed gentry...

'90s

Given her celebrity mother (Tippi Hedren), celebrity marriage (to Don Johnson), and the requisite bout with booze and drugs, MELANIE GRIFFITH, *above*, could have become the subject of a B-movie. Instead, she played Holly Body, a hooker with a head for business in Brian de Palma's chichi slasher *Body Double*, and Lulu, a free spirit who seduced Jeff Daniels into pretty crime in Jonathan Demme's *Something Wild*. With her dancer's body and kitty-kat delivery, Griffith's an aerobicized Judy Holliday whose latest project, Mike Nichols' *Working Girls*, features her in a *Born Yesterday* role: a secretary who steps in for her boss. After a decade of brainless beauties, Griffith's a thinking man's starlet who can give the 'nineties an edge. —T.Y.

Moshe Brahka

Details last pages

Space-age medicine

Just when you thought there was nothing more to implant or transplant, artificial or otherwise, some former MIT scientists have started to grow tissue from living cells and to mold it into skin, tendons, blood vessels, and perhaps even organs. Since the group at Organogenesis is filtering out cells that cause an undesirable immune response, the tissue is rejection-proof, according to chief scientific officer Eugene Bell, Ph.D. Cultured skin, which is already being used to treat burn patients, is also less irritating to the body, causes less scarring, and can cover a much larger area than skin grafts. Human trials with blood-vessel implants should begin in three to four years.

Space-inspired technology is doing its part to revolutionize the shape of medicine-to-come. By 1990, diabetics will receive insulin from implanted computers programmed, like satellites in orbit, by radio signals; researchers expect that these implants will also, by the year 2000, measure blood sugar levels. Similar radio devices will deliver chemotherapy *(Continued on page 239)*

Blair Drawson

'90s

middle-class communes

The American dream of owning a home of one's own has left many people feeling rather alone in the home of their dreams. So, look to L.A., the quintessential city of homes: its residents are updating the dream with new sorts of households for families and singles. No word adequately describes what's going on. "Commune" is too 'sixties, "compound" too military. Terms used by architects—"shared," "congregate," "mingle" and "co-housing"—are too institutional.

These households are not incense-filled hippie pads; generally, their residents—attorneys, business people—can afford their own houses. "You find conventional people with conventional expectations and earning power, and no political baggage," according to George Rand, associate professor of architecture and urban design at UCLA.

In these self-selected communities, people share common rooms as a way of recapturing the intimacy of chatting on the front porch or at the clothesline. "I've forsaken the pleasures of rattling around in a large house for the advantages of living in a community," says Dennis Cagan, a business consultant who lives with his wife and seven-year-old daughter in a luxury cooperative near Beverly Hills that includes a communal kitchen and day-care arrangements for its thirty families.

Patricia Greenfield, a professor of psychology at UCLA, lives in a four-person compound created out of a two-story house in Venice. As she sees it, "People want so much personal space these days that they are lonely. Our house is about finding a balance between being an individual and being a member of a group." —JO GIESE

the future of AIDS

In only five years, AIDS has completely changed America, stunted its sexuality, strained its conscience, heightened its sense of vulnerability. Here, views of what the next five years will bring:

Kenneth Mayer, M.D., assistant professor of medicine at Brown University; AIDS researcher at Memorial Hospital, Pawtucket, RI: "I would hope to see a vaccine by the year 2000, but no one can say for sure. "In terms of treatment, we have a long way to go. Effective treatment may come in the form of combination therapy—the use of immune system-boosting drugs and HIV-suppressing drugs together, over an indefinite period of time. Maybe for a lifetime, like insulin. The studies haven't even begun yet; *(Continued on page 239)*

Details, last pages

FAMILY TIES

Blame it on the up-market baby boom. Genetic research. Grandmothers serving as surrogate mothers for their own daughters . . . and producing triplets! A conservative national temperament. A desire by liberals to reclaim the mantle of "the family" as their own. Or the cold, hard truth about the effects that poverty, apathy, anomie, an astronomical divorce rate, an abysmal educational system, and some not-so-successful social experimentation have had on our children. Whatever the cause, kids, families—the very definition of what it means to be "related"—are hot topics right now, and promise to stay that way well into the next century.

At a recent NYC conference on "Children in Distress," hosted by the Blueberry Treatment Centers (an agency in Brooklyn, NY, for severely emotionally disturbed children), famous educator Bruno Bettelheim, M.D., described how the American family has disintegrated over the last sixty years. The fact that childhood has disappeared, that we have children living without childhood, is not due to bad intentions or to the viciousness of parents, he said, but to changed conditions. The primary change is that while the family used to be a producing unit, a unit bound together by self-interest, it is now a unit based on consumption, an influence that disrupts rather than binds.

According to Dr. Bettelheim, the American family remade itself as a response to eruptions in our demographic makeup, our economy, and our general psychological predispositions. To begin with, he explained, we live so much longer: marriage is very different when it lasts sixty years rather than fifteen. What is amusing between two people early on is tiresome twenty years later; hence, we have divorce. Also, he continued, children are children now for such a little time. In 1900, the average age for the onset of menarche was 14.3; now it's much closer to 12. No matter that national magazines run stories called "Children with Children," a girl who has a child is an adult, and we will cause her great stress if we treat her as a child. Indeed, for the lives that most eleventh and twelfth graders live, we have no sensible educational curricula.

The second large shift, he explained, has been in our economic situation. Before the Depression, the only Social Security a parent had was his kids. The relationship was reciprocal; each party was taken care of by the other when he needed help desperately—the child when he was young, the adult when he was old. We no longer have that tie. And, finally, Dr. Bettelheim said, we have undergone an enormous psychological upheaval. Since the only thing a family produces today is its children, parents look to their children, and specifically to their children's *success*, to justify their existence, which is totally unfair to the children. Now, the norm is to try to build a *(Continued on page 242)*

It may be the childlike round cheeks and contagious smile that first attract, but it's the intellect behind those big brown eyes that hooks. A new twist on an old fantasy, a Pretty Baby with a brain, JULIETTE BINOCHE, *right*, has become one of the most talked-about actresses in France. But can she cross over? This month, she makes her American debut as Tereza in Philip Kaufman's *The Unbearable Lightness of Being*. (See Daniel Day Lewis, page 165.) Catherine Deneuve did it. Even Christopher Lambert did it. Binoche just may be the youngest—and brightest—star to successfully cross the Atlantic. —M.G.

Bettina Rheims

'90s

sweet surrender

The Age of Self-Control is almost over. Having spent much of the 'eighties seeking to control our diets, our destinies, our careers, our cash flow, the shape of our pectoral muscles, even the rhythm of our breathing, we're ready for a change. At best, self-control offered a liberating self-sufficiency, the ability to order one's life; at worst, it became a sentence to emotional isolation. Early signs suggest that the 'nineties will usher in a more holistic approach to life: a balanced, intuitive, even generous one, in which we embrace our dependence as well as our independence, in which we can unwind and loosen our rigid grip.

The doctrine of self-control that emerged triumphant with the "Reagan revolution" of the 1980s, with its tough, individualist, you-have-no-one-to-thank/blame-but-yourself philosophy, implied that personal control could be found through financial independence and emotional self-discipline. We surrounded ourselves with stables of experts—physicians, therapists, financial counselors, lawyers, and fitness trainers—but realized that their word was not infallible. If they didn't tell us what we wanted to hear, we asked for a second opinion. And a third. Experts became not so much authorities as employees; being in control yourself was the thing.

The more control we assumed, the more we wanted, and a new neurotic emerged: the "control freak."

"A control addict," says William Glasser, M.D., the author of *Control Theory*, "is like King Midas. Everything he touched turned to gold. When he touched his daughter and she turned to gold, he realized he had a little too much control." Being in control had its costs. The idea that life could be perfect if only you got the upper hand led to frustration and high stress; all these determined, self-contained efforts to guarantee a good life did not provide lasting satisfaction and security, much less peace of mind. Last fall's stock market turmoil may have dealt the Control Age the *coup de grace*. In a *New York Times* interview about people who would suffer in the crash, Steven Berglas, M.D., the author of *The Success Syndrome* and a psychologist affiliated with McLean Hospital-Harvard Medical School, said, "Their sense that the more they made, the more control they had over life is going to be totally ripped from their psyches.... You get security from a friend, from a family, from a network, from community." Berglas sees *(Continued on page 239)*

Good-bye, self-control. Hello, life

Blair Drawson

Poised upside down at the bottom of a flight of stairs, his hand, eye, and gun trained on a mobster's forehead, ANDY GARCIA, *above*, turned the rookie T-man in *The Untouchables* into a major character. In a cast crowded with stars, Garcia stood out not because of his unfamiliar face but because of his cool complexity and smoldering restraint. If talent counts for anything, Garcia will be one of the hottest actors of the coming decade. —J.S.

ARTS & CRAFT

An appreciation of craft; an emphasis on acting rather than props; a stronger connection between artists and audiences—these are the forces that will shape the arts in the 'nineties. And all influenced by a new freedom to cross boundaries—between the arts, between cultures. To be more precise: **Musicians** will no longer feel constrained by the categories we now think of: rock, folk, pop, latino. Paul Simon's *Graceland* was the forerunner of an extraordinary cross-pollination and globalization of music to come. ... **Films,** taking their cue from conservative sexual mores, will look back to the values of the 'thirties and 'forties, to everyday heros and heroines, happy endings, and light self-mockery. Violence in movies isn't about to go away, but it will grow more mannered—a B-movie look, carefully calculated. ... **Theater** will swing toward the small-scale drama, the one-person show, the intimacy of storytelling; Andrew Lloyd Webber's fireworks won't be the only game in town. As productions scale down, there will be new opportunity to see good theater—across the country.... **Dance** will move away from spectacle and glitzy collaborations; the emphasis will return to skill. But don't expect earnest loft performances by sweat-shirted dancers; choreography will remain rich, lush, just more personal.... **Architects and decorators** finally will have run out of revivals to revive. Instead, they will be thinking "modern," not in the chaste, rational, chrome-and-glass sense (a style nearly as old as the century), but in a fresh, luxurious way: the emphasis will be on exotic materials and finishes, and on virtuoso performances by craftsmen defining a new, truly American style. —S.D.

Bonnie Schiffman

apocalypse soon

Think of the year 2000, and you think global cataclysm—the unraveling of society that will clear the way, knock wood, for the sweet harmony of the millennium—or, at the very least, an awfully messy traffic jam. "There will be airplane, bus, and train wrecks throughout the world," says the Reverend Tim LaHaye, one of Jerry Falwell's flock, describing the moment when Jesus returns to claim the faithful. "Who can imagine," he continues (in Frances FitzGerald's *Cities on a Hill*, a landmark study of American visionary communities), "the chaos on the freeways when automobile drivers are snatched out of their cars?"

Montana-based guru Elizabeth Clare Prophet is more laid-back. She receives regular dictations from St. Germain, eighteenth-century seer, bon vivant, and "ascended master," and he's told her that the millennial age is already here. The "mother phase" began July 4, 1986, and could be a period of global harmony and peace if each of us nurtures the powerful "feminine ray" of creativity and compassion within us.

And this past summer, the genial armies of Harmonic Convergers on Mt. Shasta and the beaches of Amagansett made the millennium official: they declared the end of the militaristic world order and the be-

(Continued on page 240)

A one-time apprentice to sleazemeister Roger Corman, director JONATHAN DEMME, *left*, has shot everything from performance art (Spalding Gray's *Swimming to Cambodia*) to star vehicle (*Swing Shift*)—displaying an uncannily hip ear for music along the way (*Stop Making Sense* and *Something Wild*). But what's interesting is Demme's politics. "I always fight my desire to exploit my love for the old Americana," says Demme, who's now shooting a period gangster film, *Married to the Mob*, with Michelle Pfeiffer and Matthew Modine. "I'm interested in the *new* Americana—the international esthetic." A founder of Filmmakers United Against Apartheid, Demme has plans to direct the film of Russell Banks's novel *Continental Drift*. The story of a blue-collar family in search of the middle-class dream, and the Haitian boat people they meet, it sounds like the right mix of old and new Americana. —T.Y.

Tiziano Magni

forgive us our debts...

If the economy of the 'eighties has been a wild party, the 'nineties may find us waking up with the fiscal equivalent of a hangover. According to Lester C. Thurow, dean of the Massachusetts Institute of Technology's Sloan School of Management and advisor to several Democratic Presidential candidates, debt—not tumult in the stock market, unemployment, or even taxes—will be the great economic issue of the 'nineties. And some poor President is going to have to inspire us to do something about it.

During the freewheeling 'eighties, the United States went from being the world's greatest creditor to the world's most profound debtor—by the end of 1987, we owed the world almost $400 billion. Today, Thurow says, "about one in every four dollars borrowed in America is a foreign dollar. If foreigners did not lend us money, one out of every four cars could not be purchased; one of every four homes could not be bought; one of every four credit cards would have to be repossessed. One-fourth of the federal deficit could not be financed. What this means is that we have a standard of living at the moment that's higher than we can sustain."

How did we come to be behind the economic eight ball? The government spent unprecedented amounts of money that *(Continued on page 240)*

Not since Tyne Daly started police work has reality looked this good: LORRAINE BRACCO, *left*, who quietly stole *Someone To Watch Over Me*, her first American film. Bracco cut through Ridley Scott's perfumed atmosphere with a portrait of the ultimate provincial New Yorker. She had only a K Mart wardrobe and her own intense energy to work with; she talked with her whole body, down to the last soulful *like, geez*. Bracco's accent, it turns out, is real—she's a Brooklyn native. Ten years in Paris as a fashion model polished a personal style as cocky as her dialect ("I like my Chanel with sneakers"). Home is New York City's TriBeCa, the cradle of hip, where she lives with her husband, actor Harvey Keitel, and two children. Her next co-star: Patti LaBelle in Craig Zadan's *Sing*. "A total chameleon," Lorraine calls herself. A total natural, too. —S.D.

Andrea Blanch

Details, last pages

'90s

THE NEW MIDDLE-AGED

In 1995, when the median age of the population is nearly forty, Woody Allen will be sixty. In fact, by 1995, sixty will be considered a turning point of sorts—the threshold of middle age, like fifty is today, and like thirty was a generation back, when sixty was considered a near-death experience.

In 1995, Gloria Steinem will be sixty-one. (But will she still be wearing her hair like *that*?) Her pal Shirley MacLaine will celebrate sixty-one with her—at least in this life. Ted Kennedy will be sixty-three. Paul Newman will be seventy! As will Johnny Carson—as dapper, no doubt, as George Burns, with a pencil in lieu of a cigar.

With company like that, the "New Middle-Aged" will be a generation to be reckoned with, if not taken totally seriously. (Imagine, Madonna pushing forty!)

Alas, even the new middle-aged will be in for their share of time's rude surprises. Like all good children of the 'sixties, accustomed to living in the now, most of the baby-boom generation will not have had the foresight to save their money. Many of the new middle-aged will have to work into their seventies to make ends meet.

And if the taxes don't get 'em, death will. Intimations of mortality will come as a personal affront to a bunch of people who felt young at forty. At fifty-four, will Mick Jagger still think that time is on *his* side? Despite the fact that they will be healthier than any generation before them—spurred on by fifty-eight-year-old Jane Fonda ("Go for the slow burn!")—the new middle-aged will eventually die of *very* old age. —T.Y.

"Jumping Geriatric Flash"—Mick Jagger in 1995

Blair Drawson

confederacy of dunces

In the 'sixties, people wondered why Johnny couldn't read; in the 'seventies, students wanted education that was "relevant." In the 'eighties, we want everything from schools: bilingual programs and English lessons for immigrants, lunch and breakfast programs for the poor, health and sexuality counseling for teenagers, parenting programs for pregnant students, anti-drug programs, career preparation, and the promise that high-school graduates will be functionally literate.

In the 'nineties, this year's baby-boomlet infants will be of school age—and their perfectionist parents will have to come to grips with the unaffordability of private education. (Tuition for a fourth-grader at Manhattan's prestigious Ethical Culture School, for example, is $7875 this year.) By necessity, middle-class city kids will attend public schools, and a renaissance in public education is the most likely result.

Can you imagine a 'nineties PTA meeting? It will probably take place at 1:00 A.M., the only clear time-slot on all the Moms' and Dads' Filofaxes. Every parent will want to chair a committee (yuppies are so competitive), raise funds for special projects, and persuade his or her employer to "adopt" a school by donating *(Continued on page 241)*

Controversial and unconventional, Kiefer on a bicycle, at an exhibition. Right: "Eisen-Steig," a gritty, barren land

Anselm Kiefer is one of the most talked-about artists today. His works, rooted in the German past, defy the canons of modernist art and good taste

Kiefer

Courtesy, Marian Goodman Gallery, NYC

Benjamin Katz

By BARBARA ROSE

Anselm Kiefer, the controversial forty-two-year-old German painter whose retrospective is currently touring America, began his career flaunting the cultural and historic roots of the Holocaust. His subject, the pagan and Gothic ritual roots of the Fascist ideology, made Kiefer one of the most talked-about artists in the world. By choosing as his theme the history of the German consciousness, which has produced both Goethe and Hitler, Dürer and Dachau, Kiefer risked being ostracized as a neo-Nazi.

What did these powerful, confrontational works really mean? Was Kiefer for or against the Nazis? Was he a critic or supporter of the Final Solution, symbolically referred to in his landscapes of charred earth, monuments based on Fascist architecture, and invocations of Aryan myths and gods. Surely his huge canvases expressed the Nietzschean "Will to Power," which could mean either artistic ambition or fatal arrogance.

The first paintings I saw by Kiefer were in the 1980 Venice Biennale: huge rhetorical images of imaginary Valhallas, halls of heroes in a style imitating early German woodcuts. I was knocked out by the work. It was clear that Kiefer was a major artist. But what the paintings meant, their moral stance, was still unclear to me—and perhaps to the artist himself. When you see genuinely original art, you really don't know what it means. Twice I glimpsed Kiefer, in Berlin and in New York City, affecting the black leather costume of a neo-Nazi; in those days he played the role of artist-warrior to an offensive extreme. It was as if, as a young man coming of age, he was ambivalent about accepting the given of Nazi guilt, as if, in wanting to find out what really happened, he needed to impersonate a Nazi.

As his art matured, it became apparent that Kiefer was giving no easy answers. He was posing the essential questions and confronting the reality of the Holocaust in relation to a national consciousness steeped in centuries of patriotic zeal, Teutonic machismo, and expansive aggression rooted in tribal barbarism. In 1973, he did a gigantic (roughly 10 feet by 22 feet) painting in his simulated woodcut technique: "Germany's

(Continued on page 242)

'90s

Marble, polished brass, and eclectic, centuries-spanning art—a Botero triptych, a Picasso, Attic wares—fill the New York City pied-à-terre of Patricia and John Kluge. "A space built for parties," say the designers Ohrbach and Jacobson, "very shiny and glamorous."

Horst

the Satin citadel

Patricia and John Kluge's vision of life in the future reflects a passion for luxury—with a touch of James Bond

By Francesca Stanfill

The private elevator opens on to the eighth floor of the Metromedia building, depositing the visitor in a vast foyer unlike any other in Manhattan—a commanding, even slightly chilling space of marble, and skylights, and silence. For many moments no one comes forth, though the visitor has been announced by the guard from his black Lucite enclosure on the main floor. Finally there is a sound: the whirring noise of weighty solid-bronze doors (by Miró, one learns later) slowly opening at the end of a central corridor. It takes a moment for the gates to part, revealing, when they do, a large double-height room, all gleaming taupe marble and glass, with tracks of spotlights running across the jagged angles of the ceiling. Trees are embedded in the marble floor, and huge crystals are scattered about; a waterfall runs down the travertine wall of the balcony outside.

The apartment of Patricia and John Kluge evokes a James Bondian *luxe*, a quality one does not associate with the drawing rooms of New York City, where boiserie, chintz, and Victoriana are often expropriated as measures of comfort and status by the highly visible New Rich.

A fire blazes, though it is a sunny, temperate afternoon. "My husband always likes a fire going," explains Patricia Kluge, thirty-nine, after introducing herself. She is a tall, sturdy woman in a navy-blue mid-calf skirt and loose top, no makeup, and sensible-looking fringed beige shoes—a deliberately plain outfit meant, one senses, to distinguish her from the chic, highly competitive set of billionaires' wives in New York City. Only in her faint trace of perfume, her slightly languid gait, and her accent (English, with a hard-to-place lilt) is there a touch of the exotic. (She grew up in Baghdad with her Scottish-Iraqi mother and British father, and moved to England when she was sixteen.) Her husband, John Kluge, seventy-three, is owner and chief executive officer of

(Continued on page 183)

The Kluge apartment was conceived to "reflect the future," both in ambience and technology: museum-inspired lighting tinted peach and pink, and walls that descend through marble columns to separate the dining area; above the dining table, an Ellsworth Kelly painting.

(Continued from page 179)
Metromedia, Inc.—and, if one is to believe the most recent *Forbes* Four Hundred list, the second-richest man in the United States.

She wears a massive gold, sapphire, and diamond ring on one finger; a lapis and gold necklace; a plain steel watch; and no earrings. Her way of speaking is fluid, confident, punctuated by an occasional hearty laugh; it is the latter that hints at the woman whom friend and traveling companion Christopher Buckley describes as "good company in the jungle."

Mrs. Kluge begins to discuss the apartment. It is, in a real sense, a "corporate apartment," she says, for it is connected by a staircase to her husband's maze of offices on the floor below. The Kluges had previously kept an apartment at the Waldorf Towers. "The rent at the Waldorf got so expensive that we decided to build this." She laughs, not unconscious of the irony, and settles on a taupe satin Chesterfield sofa, reclining against its huge rolled arm.

She says emphatically that the concept of the apartment was hers, although it was designed and executed by the Manhattan firm of Richard Ohrbach and Lynn Jacobson. "In essence, it was an addition to the existing building," she says, explaining that she had envisioned a pied-à-terre "representing high energy and the future. It also had to reflect what Metromedia stood for, and our style, and New York City. I wanted to take elements from nature and bring them *(Continued on page 242)*

Left: **The entrance foyer stair, with Robert Graham nudes and a Frank Stella backdrop.** ***Right:*** **Beside a Salvador Dalí sculpture, Patricia Kluge, in a glittering top by Carolyne Roehm. "It is a woman's privilege to look splendid at night," says Mrs. Kluge, who prefers "no makeup and flat shoes" by day.**

Details, last pages

Horst

swept away!

IN STRONG-SHAPED, SIZZLING NEW MAILLOTS

A tall, dark stranger
and Paulina—the
most famous "name"
in a bathing suit
—indulge in some
interesting business
on these six pages.
She—in dramatic
new maillots that are
cut out to be
revealing yet covered;
punched up with
color, unusual texture,
and intriguing detail
without being tricky.
Left, Flora Kung
Swimwear's tank in shiny
crinkled Antron/Lycra.
On these six pages: hair
by Frederic for Bruno
Dessange; makeup
by Robert Snow
for Bumble & Bumble.
Details, stores,
see last pages.

Wayne Maser

swept away!

Guaranteeing a memorable first impression: Jantzen's glossy white-topped pewter monokini, *left*, in nylon/spandex. About $58. Lord & Taylor; Robinson's, Southern California. . . . The epitome of sleek design, *right*: Norma Kamali's classic scoop-back white Antron/Lycra maillot. About $64. OMO Norma Kamali and OMO Soho, NYC. . . . *Beauty Note:* Improving skin's elasticity, *right*—Clarins' Spot Firming Gel. Details, more stores, see last pages.

Wayne Maser

swept away!

Turning up the heat, *left:* Paulina in Stephen Sprouse's strapless electric-blue suit...decorated with "silver" snaps. About $40. Mid-January at Charivari, NYC; Russo, Chicago; Champagne Taste, Sonoma CA....*Beauty Note:* Perfect for hair that's been in the sun/water—Paul Mitchell's Hair Repair Treatment adds shine, body, and control without buildup. Details, more stores, last pages this issue.

Wayne Maser

The key to turning sleepwear (or sleepwear-inspired pieces) into "real" clothes is playing big scale against small, one shade against another, shine against matte. Example, *left*: Victoria's Secret's pyjama top—in silk charmeuse—wraps up a new look over Norma Kamali's slip—in citron jersey. On these six pages: hair and makeup, Robert Snow for Bumble & Bumble. Details, see last pages.

Neil Kirk

robin wright

In *The Princess Bride*, Robin Wright plays a beautiful commoner who'd rather be with the man she loves than be queen of her country; in real life, she's a "down home" Dallas girl with a Hollywood hit who'd rather stay home with her boyfriend and her Shar-Pei than be out-and-about at parties. "Levi's 501 is my designer look," she jokes. "But I like spark, too—a forty-color pleated Mexican skirt, a fuchsia turtleneck, and a black bolero."

Suited to Robin's blond coloring—and to her lighthearted, free-spirited style—are the "leisure" clothes on these six pages. Inspired by sleepwear, the fabrics and colors are soft and sensuous, the shapes as easygoing as it gets. They're about looking good and feeling good, not about dressing up...which is how leisure dressing should be.

easy does it!

What could be more appealing than "getting away" with wearing your pyjamas "out"? *Right*, Antique Boutique's vintage cotton/rayon pyjama bottoms cross the line with a turtleneck tunic by Ruff Hewn and Go-Silk for L'Zinger International's silk charmeuse jacket. Pants, about $24. The Antique Boutique, NYC, Boston . . . . *Left*, button-fly boxers—in silk by Adrienne Vittadini—show their versatility under a twin set by The Limited and Giorgio Armani's short trench. Boxers, about $88. Feb. at Bergdorf Goodman. Details, last pages.

Neil Kirk

robin wright

r o b i n w r i g h t

Giving new meaning to the notion of "slipping into something comfortable": Ghost's jumpsuit with ribbed cotton knit top and viscose pyjama pants, *opposite*. About $225. Charivari, NYC; Henry Lehr, Westport CT; Neiman-Marcus; Ice, Los Angeles; Susan of Burlingame and San Francisco CA. ...Dancing with a new partner, *this page*: Gilda Marx's cotton/spandex leotard and Ralph Lauren's suede wrap. Leotard, Body Design by Gilda, about $18. Taffy's, NYC, Boston, Atlanta, Dallas, Cleveland. Skirt, Roughwear by Ralph Lauren. About $318. Late Jan. at Polo/Ralph Lauren, NYC, Beverly Hills; Neiman-Marcus. Details, next to last pages.

Neil Kirk

Arthur Elgort

What these uncommon clothes have in common: a pale, neutral palette; soft textures. . . .From Romeo Gigli, *left*, proof of how soft "unexcessive" can be, how exciting a white cotton shirt can be: his short-sleeved bubble over a cotton/Lycra below-the-knee skirt. Top, about $270. Feb. at Bloomingdale's; Romanoff Boutique, Bal Harbour and Coconut Grove FL. Ring, Paloma Picasso for Tiffany & Co. . . . From Donna Karan, *right*, the made-for-each-other effect of a small, rounded knit top over a short, wrapped textured-cotton skirt. Shirt, about $350; skirt, about $280. Donna Karan New York. March at Bloomingdale's; Tootsies, Houston. These six pages: hair, Christiaan; makeup, Sonia Kashuk. Details, more stores, last pages.

a new standard

On these six pages—a new look, a different way of dressing for spring:

modern, minimal two-piece dressing that isn't based on a jacket but has enough polish and presence for working days. How it developed: because this is a genre we believe in, and because it's usually hard to come by, Vogue asked top designers in New York, Milan, and Paris to interpret it especially for us. Here, some of their very individual, varied looks. Looks that set a new standard for "shirt-and-skirt" dressing that's unhackneyed, very attractive...works!

a new standard

"Nothing extra" has always been Calvin Klein's style. Day in/day out dressing this spring could be, *left,* his pulled-together but undemanding long-sleeved ivory silk crepe tunic and short silk shantung skirt. Calvin Klein Collection. Tunic, about $420; skirt, about $240. Barneys New York; I. Magnin. . . .A look that goes to dinner, *right,* by master tailor Giorgio Armani: finished, authoritative, but with a gentle turn, a feminine charm in the draping of the wrapped silk crepe tulip skirt, the near-transparency of the silk crepe shirt. Skirt, about $800; shirt, about $800. To order at Giorgio Armani Boutique, NYC. Details, last pages.

Arthur Elgort

a new standard

Second cousin to a "tuxedo" but totally new, *opposite*, Gianfranco Ferre's silk organdy (Taroni) blouse (about $1350) and wool jersey (Dondi) ottoman skirt with a "black tie" at the waist (about $675). Feb. at Bergdorf Goodman; Saks Jandel. . . . Racy replacement for a skirt: sleek, city-oriented shorts. From Comme des Garçons by Rei Kawakubo, in wool (about $260); teamed, *this page*, with the silk T-shirt (about $155) that's this collection's theme top. Feb. at Barneys New York; Comme des Garçons, Bal Harbour FL, San Francisco. . . . *Beauty Note:* Rich P.M. color, *opposite*, Elizabeth Arden's Pure Red lipstick, Wine gloss. Details, last pages.

Today's makeup
of choice:
protection plus polish.
Here, Estée Lauder's
Basic Beige
Soft Finish Compact
Makeup with sunscreen.
Copper Rose lips.
Makeup, Kevyn Aucoin;
hair, Garren, NY
Details, last pages.

fast-fix SKIN

In this age of fast fixes, the "hot" topic is skin—skin health, care, as much as appearance. Sun can damage—and age—skin. Exercising regularly can give it a glow. But the real question women must face is their obsession with wrinkles. . . .

SUN AND CARE: FACING THE FUTURE

By SHIRLEY LORD

Your face: better known than your signature (or certainly your fingerprints), "It's the central organ of communication," says psychologist Sarah Ellis, Ph.D., consultant, NYU Medical Center Institute of Reconstructive Plastic Surgery. "We constantly look at each other in the face and are genetically programmed to do so. Studies have shown that even newborns will stare at patterns that approximate faces far longer than at abstract patterns. It's part of social heredity."

Your skin: It's your body-signal system, sending out unmistakable signs if you eat poorly, looking dingy if you haven't been getting enough sleep, exercise, sex—all essentials in creating the right rhythm to live by.

Good bones are a wonderful life bonus, but they're not enough to make a face live "happily ever after." *Good skin* is what counts; highlighting bones with healthy sheen, sharpening makeup colors that help "contour-in" shape if good bones aren't a given.

Look at the sensational skin at *left*—Cindy Crawford's skin—which illustrates perfectly the good skin description given by Norman Orentreich, M.D., clinical professor, department of dermatology at NYU School of Medicine. "First, it's the luck of the draw, your genes. Those who have inherited good skin and maintained it by staying out of the sun or by using regular sun protection have guarded skin's surface. Light going in, coming out, adds natural luster, which gives any makeup applied an extra mirrored finish—the kind you expect to see on a Rolls-Royce."

We all have good skin as babies, because it's skin untrammelled by bad habits—habits that largely determine how fast *(Continued on page 234)*

Fix vs. Lift?

By JANICE KAPLAN

Plastic surgery used to be a dramatic process, but new techniques now allow doctors to make smaller, sculptural facial changes. The latest boom: non-surgical treatments developed to correct wrinkles and lines.

The ability to handle wrinkles and fine lines with non-surgical procedures is encouraging many women in their thirties and forties to consult plastic surgeons. "A lot of patients have the idea that they should have an operation at the first sign of a wrinkle," says Thomas Rees, M.D., clinical professor of surgery (plastic), New York University Medical Center; author of *More Than Just a Pretty Face* (Little, Brown). "They're clamoring for surgery at younger and younger ages, but surgery performed too soon can be a source of complications.

"There are several procedures to use when a face lift would be overkill," says Dr. Rees. "Unfortunately, results vary." Frequently used now: collagen injections (most often given by a dermatologist), which fill out a wrinkle, work when there are facial creases but no sagging skin. "Some people get a nice result," says Dr. Rees. "But it's temporary. I tell patients if it lasts six months, that's wonderful. On some, it doesn't work at all."

The potential danger of collagen: the risk of allergic reaction. All doctors give a test dose before treatment, "but some people prove allergic despite a negative test," says David Liverett, M.D., assistant attending plastic surgeon, New York Eye and Ear Infirmary. He recommends receiving two test doses, as an extra measure of safety.

Because the body perceives injected collagen as a foreign protein (it's made from bovine hides), white blood cells attack and eventually destroy it. "The positive side of that is that you're extremely unlikely to have a permanent problem," says Dr. Liverett. Any allergic reaction will resolve once the collagen dissolves in the body. Some doctors worry that repeated collagen injections will cause other allergies and make one sensitive to other collagen-containing products such as meat or milk.

A controversial alternative to collagen: liquid silicone. While doctors across the country have been using it to inject wrinkles and scars, liquid silicone has never been approved by the Food and Drug Administration for that purpose, and no company in the United States can legally manufacture or sell it. "We have public-health concerns about the way silicone is being used by some doctors," says Paul Tilton, a biologist with the FDA. So why are doctors using it—and why is it allowed?

Norman Orentreich, M.D., clinical professor of dermatology at New York University Medical Center, has been using liquid silicone for over thirty-five years and considers it safer and more efficacious than collagen. "We inject microdroplets, so the body builds its own collagen around it," he says. Immediately after the silicone injection, the wrinkle or scar looks almost unchanged; but within one to three months, the body's own collagen reaction fills it out. Dr. Orentreich uses extremely fine needles, making it possible to treat *(Continued on page 236)*

Today, an '80s fitness "ideal," not a youth quest, is behind many women's desire for cosmetic change. The options—symbolized here in a combination of surgical markings—include controversial procedures, "instant" fixes such as collagen and silicone implants.

Penn

Details, last pages

UNDER THE KNIFE: WHAT GOES WRONG

Rhinoplasty (nose surgery) may well be the trickiest plastic surgery operation, because the doctor can never be sure how the nose will heal. According to Norman Pastorek, M.D., associate professor of otolaryngology, The New York Hospital-Cornell Medical Center, who specializes in correcting badly done nose surgery, even highly qualified surgeons sometimes produce "ravaged noses."

Few plastic surgeons, says Dr. Pastorek, are willing to tackle reoperation on another surgeon's mistakes, because doctors don't want to be associated with bad results. "Consequently, many women end up being reoperated on by inexperienced or poorly trained doctors—and get into worse trouble."

The most common mistake is excess removal of cartilage and bone. This can produce a misshapen nose with baggy skin; a tiny, blunted or ski-jump nose; or a short, flat nose with wide nostrils and major asymmetries.

The correct method for repair is to *add* small pieces of cartilage obtained through an incision behind the ear to reshape the nose into a more balanced shape. Reoperation cannot be attempted until at least six months have passed.

Blepharoplasty, or eyelid surgery, is a simple operation that usually heals in a week's time and gives good results. But according to Pablo Manzoni, a New York City makeup consultant who works with plastic surgeons and has helped hundreds of women with post-operative makeup, it's not unusual for one eye to seem*(Continued on page 234)*

LOOKING FOR "DOCTOR RIGHT"

By JUDITH SCHMID

Cosmetic surgery has never been more popular or available—in part because it's more acceptable; also because many procedures, technically simplified, now involve a shorter recovery time. Replacing nose jobs and face lifts as the procedures most in demand by women today: slimmer thighs, flatter stomachs, firmer jaws.

Opportunity has kept pace with demand: some doctors—many unqualified to perform plastic surgery—now actively solicit business, using advertising techniques that have dangerously, and unrealistically, altered our perceptions of cosmetic surgery as now being safe, simple, predictable.

But even in the best hands, results can differ from a woman's expectations. For one thing, although cosmetic surgeons have tried to define attractiveness objectively by means of quantifying "perfect" features, femininity and attractiveness remain elusive (and highly individual) qualities. Plastic surgeons admit, moreover, they are never entirely certain how an operation will turn out. "Plastic surgery involves three results: the one a woman thinks she will get, the one the surgeon thinks he can accomplish, and the one that really happens," says Simon Fredricks, M.D., clinical professor of plastic surgery, Baylor College of Medicine, Houston and chairman of the Ad Hoc Committee on New Procedures of the American Society of Plastic and Reconstructive Surgeons (ASPRS), Chicago.

Part of the unpredictability of plastic surgery lies in the fact that every woman's body heals differently. "A surgeon can do patient after patient and get a different result each time," says Norman E. Hugo, M.D., professor and director of plastic and reconstructive surgery at Columbia Presbyterian Medical Center in NYC and ASPRS president.

Not only esthetic uncertainties but potential medical complications—which can range from post-operative bleeding to infection—should be considered. Like any other surgery, cosmetic surgery carries serious risks: In the five years that new liposuction techniques have been performed, at least nine deaths have been reported.

Experts agree that a surgeon who has received appropriate hospital training offers the best assurance of good medical care and a satisfactory esthetic result; but there is no simple formula for choosing the right doctor because there are several different types of trained specialists who perform esthetic surgery and each claims the best qualifications. Women also should recognize that even doctors with excellent credentials may not be skilled at the particular *(Continued on page 238)*

FREE OF FAT: THE NEW BODY SURGERY

The concept is intriguing: Insert a thin tube into an over-fat area of the body and, with the assistance of a vacuum-like device, suction out the fat. A bulging hip, thigh, or stomach can be flattened; there will be almost no surface scarring. It sounds easy—which may be the reason why liposuction has become the type of esthetic surgery most frequently performed in this country today.

Liposuction (also called suction lipectomy) is a valuable technique, but not a totally benign one. There have been reports of blood clots, complications, even some deaths. "It's not innocent surgery," says Simon Fredricks, M.D., chairman of the committee that examined the procedure for the American Society of Plastic and Reconstructive Surgeons. The procedure is used on the face and body, "and works well to resilhouette people with genetic accumulations of fat somewhere between the belly button and the thigh," says Dr. Fredricks. To be successful, the skin must be sufficiently elastic to redrape and recontour once the fat is removed.

The most common body area for liposuction is the outer thigh, according to Gerald Pitman, M.D., assistant professor of plastic surgery, New York University Medical Center. "The key criterion is localization of fat excess. That's more important than anything for success."

Liposuction is not a cure for general overweight, since it can work only on specific areas. "But you don't have to be at the perfect weight to consider it," says Dr. Pitman. "I'll certainly operate on a satisfactory candidate who's five or ten pounds overweight."

David Liverett, M.D., assistant attending plastic surgeon, New York Eye and Ear Infirmary, points out that the procedure can treat only contour deformities: it won't change a hip or leg that's simply too large. "My own ethic is that an operation should only be done on people whose problems cannot be improved with exercise and diet," he says. Lately, Dr. Liverett has been using liposuction to remove fat bulges from the insides of knees. That fat is localized, responds well to the procedure (but not to exercise); and removal can make a dramatic difference in a leg's overall appearance.

When skin on the stomach or thigh is loose, liposuction must be accompanied or replaced by more extensive surgery to redrape the skin. "The trade-off in removing a lot of fat and skin with a typical surgical procedure is that there's a big scar," says Dr. Liverett. The scar from liposuction is only about a quarter-inch.

Doctors report disappointing results in using liposuction on the upper arms, since excess fat there is nearly always accompanied by sagging skin. Similarly, suction alone can remove a roll of fat *(Continued on page 238)*

Body stocking, made to order: Olga's Christina. Details, last pages.

Wish fulfillment of the dubious kind: reshaping your body—without diet or exercise—via "hot" but controversial new cosmetic-surgery techniques (symbolically mapped out, right) that can add lift and fullness to (even reduce) breasts, flatten tummies, slim knees, trim thighs.

Penn

What's different? The idea of starting with a proper, tailored jacket and moving it over unexpected partners—anything from a strapless dress to shorts. Partners with contrast in color, texture, mood, or all of the above. The result: charming, nontraditional, non-suit dressing. On these eight pages, a range of new jacket looks from American designers...

a new way with **jackets**

The jacket . . . with dazzle: Ronaldus Shamask's sharp black linen jacket—longer, single-breasted—over a white cotton/linen shirt and the miniest skirt in sequined stretch black denim. These eight pages: hair, Grey Zisser for Miyu salon; makeup, Lydia Snyder. Details, see last pages.

Check mates . . . under a long black faille jacket; *this page:* the charm of a small-scale gingham check shirt, tied at the neck, and large-scale gingham check stretch mini, all in light beige and black, from Marc Jacobs . . . And a tiny black-and-white houndstooth check cotton jacket with a nip-waist look, oppositely over matching cuffed cotton shorts and a white cotton shirt. All, Ronaldus Shamask. Details, last pages this issue

Elisabeth Novick

jackets . . .
a new way

Underscoring the best of this new jacket dressing: an appealing sense of contrast. Perfect example, *left*: Michael Kors' black-and-white checked cotton jacket over a stretchy white T-shirt top and movable black tube skirt—it "gathers up" or "pulls down" to go from a mini to a below-the-knee length. . . .Another kind of contrast—in mood, *right*: the easygoing style of a black-and-white silk/cotton striped jacket over a sleek, stretchy strapless black dress —day-to-dinner dressing in a new light. Jacket, Mary Ann Restivo. Dress, Michael Kors. Details, last pages.

Elisabeth Novick

jackets . . .
a new way

Sometimes, a prettier change in color. Always, an interesting change in texture. Signs of the times, *left*, in Michael Kors' soft-color jacket—dusty rose silk burlap—with a small rose silk sweater top, pale pink linen shorts. . . . New-age seersucker, *right*: from Cathy Hardwick, an upbeat, updated version of the classic striped jacket in sage green and white. More news: the small white stretch tank top; high-rise puckered-and-elasticized seersucker skirt. Details, last pages.

Elisabeth Novick

jackets . . .
a new way

Right, Mary Jane Marcasiano's charming boat-neck pullover in string-colored cotton. About $275. Betsey Bunky Nini, NYC, Ruth Kishline's Country Clothes, Naples FL, Evansville IN, Weinstein's, New Orleans. Skirt, Bruce Eagle. The cardigan, bag, earrings, sandals and Yves Klein sweater, about $470, Jean Varon, New Orleans. To order, Bergdorf Goodman. Short, Cecilia Bengolea for Natural Selection. Maybelline Moisture Whip Corrector in Ebony Cocoa and Hum mist-up lotion from Hum for Rumble Fish & Bumble. Details, last pages this section.

sweater heaven!

On these four pages:

Sweaters with personality. White or close to it. Interesting in texture. Easygoing. A little offbeat. And very user-friendly.

sweater heaven!

from Zelen, left, a cashmere, cheap Monarch pullover of thick white cotton. And his silky nylon shorts (about $600). Sweater about $220 Zelen, NYC. Washington DC. Heavenly Hills Utilities Ltd., Chicago; Ellis Pryor, Houston; Mike Mill Valley and Berngame CA. Right, More chalant style and the all-out appeal of a man's sweater . . . this buttery ribbed crew neck by Gene Pressman and Lance Karesh for Basco. About $90. Henry Lehr, Westport CT; Pitkin County Dry Goods, Aspen CO. Skirt, Issey Miyake Plantation. Details, stores, see last pages.

Neil Kirk

Oscar de la Renta
for Vogue Pattern #1913

Very Easy Very Vogue
Pattern #7101

made for each other

Butterick Pattern #4708

Vogue Pattern #7027

In this season's pulled-together pieces dressing, what's key? New fabrics—lightweight cotton denim to washed silk—that are pretty, carefree, a snap to sew! *This page:* Washed fuji silk in a seasonless navy "baseball" jacket, trousers, and bright-color top. Jacket and pants, Vogue Pattern #7027. Fabric, S. Shamash & Sons. Silk taffeta tank, Butterick Pattern #4708. Fabric, Lafitte, NYC. . . . *Opposite:* The perfect shirt—softer, colorful in silk shantung—and denim skirt. Shirt, Oscar de la Renta for Vogue Pattern #1913. Fabric, S. Shamash & Sons. Skirt, Very Easy Very Vogue Pattern #7101. Fabric, Graniteville. Hair, Alex Hilliard for Xavier salon, NYC; makeup, Linda Mason. . . . *Beauty Note:* Subtle color, *left*, Cover Girl Sparkling Sherry lipstick. Details, sewing information, last pages.

Elisabeth Novick

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works: pastels of a chic order . . . separate jackets that make a look . . . skirts, shorts, pants: the when and "when nots" of spring's many dressing options . . .

When clothes make headlines, especially at the start of a new year, it's easy to talk in terms of "fashion statements." Practically speaking, for most women, the search for that so-called "statement" is really a search for clothes that will work—for specific moments, needs, and situations. *How* this spring's new pieces work—off the runways, off the fashion pages—may not, in itself, be the stuff of banner lines; but it's easily the more pertinent conversation.

In a season of terrific jackets, a separate jacket may come cropped at the waist or as long as a skirt. At first glance, the year's new long, longest jackets—sleek, tailored, with a sense of curve to their shape—seem to go over most everything. Trying them on, however, it becomes clear that a different kind of proportion message is taking place.

On the whole, this season's very long jackets tend to look best with skirts—decidedly short skirts, of an equal length. With a short matching skirt, a small shaped top, a jacket like Versace's (1) seems swingy, easygoing, something akin to a short topper. With trousers, the proportion loses its sharpness. Call them longer jackets or short coats: these pieces seem to need an expanse of bare leg.

To look pulled-together, more often than not, a jacket does the trick. And this spring, that jacket may well be a newly pastel one (2). Small, separate woolly jackets—in pinky-rose, peach, mauve, all deepened pastels—are turning up cropped to the waist, with a sweatery kind of ease. In themselves, they're look-makers—slipped over white, ivory, or another pastel; with city shorts, a small skirt, or trousers.

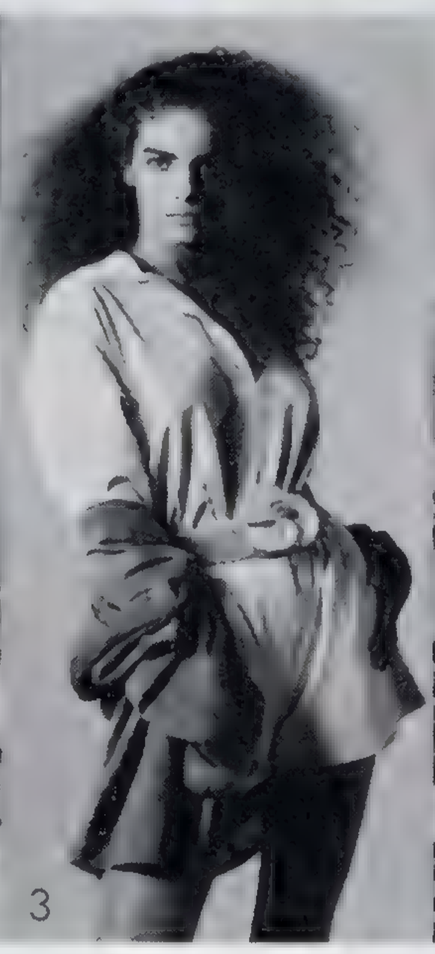
Clearly, softer colorings are a key part of the spring appeal: the charm of Mario Valentino's turnout (3) turns on new shades of mauve-pink—for a suede jacket, top, for shorts in softest leather. The key, here, is "soft"—a modern kind of slouch and ease. **At a time of generally higher hemlines, shorts are another new way of dressing in a shorter length.** Many are as "dressed" as the best day (or nighttime) skirts—and should be handled in a similar way. By day, that might be with paler spring stockings, ribbony espadrilles, a soft top or crisp shirt, even a tailored double-breasted jacket. (And, this season, that jacket will go on—go over everything from a small printed dress to a high-waisted skirt.)

The distinctly softer turn to fashion this spring—the charm of a (4) Gaultier off-the-shoulder jacket—at its best gets set off with a noticeably softer look to hair and makeup. That's where much of the prettiness of the season comes in: hair gently pulled back with a bow; a curl that's softer, with more shape; a lighter hand with makeup.

A final thought: about some of the very decorative, very collectible evening jackets available now. Many are quite spectacular—in gilt brocades or satin in all its guises. YSL's (5), shaped and curved, is something to wear season after season. This season, for the most special occasions, **you may well like an evening jacket just over bare skin,** with a short brightly colored satin skirt. For other times, it works equally well over a small-fitting crewneck top and trousers. What today's best evening jackets have in common: few take much in accessories. They tend to stand as "accessories," special pieces, in and of themselves. With the addition of a bit of sparkle at the ear, a wrist cuff, some beautifully cut pumps: That's the real sort of prettiness—and style—that stands out this season.

1

2


3

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In olden days a glimpse of stocking,
Was looked on as something shocking.
Now heaven knows, anything goes.*
—Cole Porter

Hanes too! Anything goes.

health style

Does travel make you sick?...reducing ski risks... eyes: sun ''blocks''...memory boosts...new diet goals

As travel becomes more and more integral to our lives, there's rising concern about potential health effects of time spent on airplanes, trains....

●**Plane or train air,** experts say, may contain environmental pollutants, cold germs, and other irritants (e.g., tobacco smoke) that get circulated throughout a trip. In a recent National Academy of Sciences report, preliminary studies showed increased respiratory, eye, and ear problems among flight attendants. In another study, on a flight that was grounded for several hours with the ventilation system off, 72 percent of passengers came down with influenza after arrival.

The Department of Transportation and Federal Aviation Administration (FAA) have stated that further review is necessary before new standards for monitoring airplane air can be recommended. Currently, there are no set standards for most aspects of air quality on a plane; but, claims FAA spokesman Fred Farrar, "Generally, fresh air is pumped into a plane at a rate that is better than the ventilation in most buildings."

One factor being addressed: smoking. Congress recently voted to ban smoking on domestic flights of two hours or less; the Senate passed a similar bill for flights of ninety minutes or less. (As we went to press, the two groups were trying to reach an agreement.)

●**Ear "popping"** from air pressure changes on a plane can translate into ear pain, infection if a cold or sinus problem is present.

Before flying, see a doctor who may prescribe a decongestant or nose drops to clear ear/nasal passages. To prevent outer-ear infection: avoid on-flight earphones that aren't plastic wrapped and can transfer bacteria. Many travelers use their own cassette players.

●**Best jet lag "cure"**: getting right on local schedule. If you're landing in daytime, plan an outdoor activity upon arrival (bright light may minimize jet lag); or, if you expect to be weary from travel, book a flight that arrives late at night so you can go to bed.

During the flight, eat lightly and avoid sleeping pills, alcohol, and caffeine, which compound jet-lag symptoms. Drink water to avoid dehydration. Avoid napping before and after your flight; naps offer temporary relief from jet-lag fatigue but do not help to speed the body's time adjustment.

DIET PROGRESS: BEYOND COUNTING CALORIES

Proof that successful weight loss is more than just controlling calories: The recent trend of many respected diet plans to add exercise and emotional support services to their programs, and to find ways of meeting the demands of more active life styles. Members of Weight Watchers' new Quick Success program receive personal food diaries and can participate in a "self-discovery" program through which they learn their own diet mistakes and can seek help from counselors in overcoming them. Diet Center has just released an exercise video with workouts for women at three different fitness levels, and their new "Sta-b-lite" program guides dieters from a full diet into sensible weight maintenance. To look for: Diet Center's new prepared entrees. They're low in fat and sodium, and because of "shelf-stable" packaging, free of preservatives.

Alcohol outdoors: dangerous mix

A hot toddy between ski runs may sound appealing; but drinking alcohol interferes with body temperature regulation, increasing risks of dangerous changes in body temperature. Also, extreme heat may make the brain more sensitive to alcohol, according to animal studies conducted by Ronald L. Alkana, Pharm.D., Ph. D., of the University of Southern California's School of Pharmacy. Dr. Alkana's advice: since "safe" alcohol levels may become toxic in extreme outdoor temperatures, avoid drinking alcohol in very hot or cold weather, or while sitting in a hot tub.

DENIS PIEL

ENLISTED WOMAN FINDS LOVE OVERSEAS

Dear Sirs:

I'm in the army and I was sent over to Germany for three years. The water over there was so hard it made my skin very dry.

So I decided to try Dove. Now I've been using Dove for eight years and I can't — nor do I want to — use anything else to wash my face.

Just wanted to let you know that I love it!

Thank you,
Sgt. Vicky L. Walton

Dove® contains ¼ moisturizing cream. It won't dry your face like soap. Our thanks to Vicky Walton, Salt Lake City, Utah, for telling us what that means to her.

(Excerpted from original letter.)

health style

By now, most women are aware that exposure to the sun's ultraviolet (UV) rays can lead to premature skin aging and even to skin cancer. What's less well-known: that UV light may also damage eyes. "In all likelihood, UV light accelerates the aging process in eyes just as it does in skin," says D. Michael Colvard, M.D., instructor of ophthalmology at the University of Southern California and medical director of the Los Angeles Institute for Ophthalmic Surgery. "Studies indicate that frequent sun exposure throughout one's life may contribute to early cataract formation (lens cloudiness) and macular degeneration (a condition in which the retina gradually loses its ability to perceive light)—two problems that have been historically associated with aging." Also of concern: the eyelid is the most common spot for basal cell skin cancer, which can arise as a result of too much ultraviolet light exposure.

Best prevention: applying a sunscreen intended for the eye area and wearing sunglasses and ski goggles that specifically claim to be 100 percent UV protective. "Eye protection is especially important on ski slopes because snow reflection can increase UV light intensity sixfold," says Dr. Colvard. "My studies indicate that the labels on UV lenses nearly always turn out to be accurate, but a woman can have her lenses' screening ability tested at an optical store, many of which now have UV light meters."

Caution on the slopes

Although male skiers outnumber women three to two, injury rates are about equal for both sexes; and though experts report a decrease in broken legs (owing to improved ski-gear design), serious knee sprains—torn ligaments—seem to be on the rise. Most important in preventing knee injury: choosing the right ski boots. Beginning skiers should avoid high, stiff boots and racing boots with a forward lean; both can increase knee injury risk. Better choices: lower boots that offer soft, flexible support to the calves and that are equipped with easy-release bindings.

What's also key: not progressing to difficult skiing runs too quickly. "Injuries most commonly occur in novice skiers who can't judge when a slope is too difficult, snow conditions are dangerous, or their speed is too fast," says Robert Johnson, M.D., professor of orthopedic surgery, University of Vermont.

Thumb sprain, another common injury, usually occurs in a falling skier when the pole pulls the hand into the ground. Dr. Johnson's advice: don't wrap ski pole straps around wrists when skiing.

WHO TAKES CALLS for product complaints? These federal agencies can be contacted (after notifying the manufacturer)... **For fresh and processed foods:** The Food and Drug Administration (FDA); contact a local office or call 301/443-1240. **For meat and poultry complaints:** The U.S. Department of Agriculture (USDA), 800/535-4555. **For problems with all mail-order products:** File a complaint with the Federal Trade Commission, 202/326-2979.

Is pizza good or bad? As an occasional meal, say experts, pretty good. Thin-crust pizza is low in fat, high in protein and vitamins: two slices total about 340 calories. One caution: pizza tends to be high in salt.

MEMORY BOOSTERS

Although many women look upon forgetfulness as a consequence of growing older, brain researchers now recognize that most forms of memory remain intact as we age. "The ability to recall things just learned, as well as the capacity to absorb and recall concepts, never diminishes in healthy people," says Richard Mayeux, M.D., director of the Memory Disorders Clinic at the New York State Psychiatric Institute, NYC.

But certain memory functions do decline slightly with age. After age thirty-five, we gradually begin to lose the ability to recall things kept in long-term memory—e.g., names of childhood friends. After age fifty, the capacity to learn and remember new skills slows down. Forgetfulness of recently acquired data probably occurs because attention span decreases as we age, but the decrease can be minimized if you are selective about information you retain, says Dr. Mayeux.

Best strategies: train yourself to sort information, concentrating on one important thing at a time and tuning out extraneous data; keep a daybook rather than trying to remember appointments; don't try to memorize any detail that can be easily found in an external source.

KING Goggles, Alpina Optics

"Who says you can't live on love?"

Go ahead, fall frivolously in love with Weight Watchers. Nobody else offers as many as 34 deliciously indulgent entrees to choose from.

Like tender turkey breast filled with savory stuffing in a rich gravy. Italian Cheese Lasagna with creamy ricotta, mozzarella and Romano cheeses. And Imperial Chicken with tender pieces of chicken, broccoli and mushrooms in a tasty sauce on a bed of white and wild rice.

Which means now you can actually enjoy a different Weight Watchers entree every day of the month.

Now that's living!

Microwaveable

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Weight Watchers®

This is living!

Your diet: new goals

BY JUDITH S. STERN, Sc.D.

American women today have more information than ever before about ways to eat to improve—even extend—their lives, thanks to research on diet and disease prevention. Have they used these data to improve their diets?

The answer is yes, and no. The United States Department of Agriculture (USDA) recently released a survey in which diets of 1500 women were analyzed and compared their findings to those of a survey conducted in 1977. Results? American women appear to be attempting to reduce fat and sodium—though it's questionable whether these efforts are working. In addition, more than half the women surveyed were consuming below 70 percent of 1980 recommended dietary allowances (RDAs) for calcium, magnesium, iron, zinc, vitamin B_6, and folacin. Such statistics, along with new evidence about nutrient absorption and availability, have raised questions about RDA standards.

RETHINKING THE RDAS

The fact that women consume significantly less than the daily RDAs may reflect the possibility that RDAs have been set too high, rather than signal deficiencies. Every five years, the National Academy of Sciences publishes a revision of the RDAs based on latest information. Proposed revisions—which may or may not be incorporated this year—include raising the RDAs for calcium and lowering the RDAs for iron, zinc, vitamins B_6, B_{12}, A, C, and folacin.

Why these changes? The reasons vary with each nutrient, says Henry Kamin, Ph.D., chairman of the 1980-1985 RDA committee and professor of biochemistry at Duke University. For calcium, the recommended increase from 800 to 1000 mg./day for women reflects the fact that much evidence suggests that dietary calcium may help to prevent the development of osteoporosis (bone thinning) after menopause. The requirement for folacin may be lowered because new, better ways to measure folacin have indicated that our requirements may be less than once thought. Iron RDA may be reduced because of concerns that consuming too much iron may contribute to liver damage in some people and because evidence indicates that adults are more efficient in absorbing iron from vegetables, long considered a source inferior to meat. (This is also one reason why the RDA for vitamin C—which had once been increased because vitamin C can enhance iron absorption—may now be lowered again.)

Much debate has focused on lowering the RDA for vitamin A. Studies have shown populations that consume diets rich in beta carotene (the plant form of vitamin A) have reduced risks of certain cancers. But, according to Dr. Kamin, the RDA for vitamin A was lowered because there are no demonstrable benefits to eating high intakes of vitamin A in preventing cancer. Concern also exists because too much vitamin A can be toxic and lead to severe headaches, impaired liver function, and birth defects.

Lowering the RDAs wouldn't require great changes in women's diets since, according to the USDA survey, many consume below the RDAs for these nutrients. A bigger concern: increasing calcium. Dr. Kamin says eating a varied diet can give most women an average of 500 mg. calcium each day—without even considering dairy products. Simply adding twelve ounces of skim milk daily can bring a woman up within the new calcium RDA.

FAT FACTORS

The American Heart Association and the National Academy of Sciences advise adults to reduce fat intake to 30 percent or less of total calories—in order to decrease risks of heart disease, breast and colon cancers. The USDA survey reveals that while many women have lowered their intake of red meat, they consume fat from other sources—salad dressings, butter/margarines, rich desserts. Cutting back on meat makes it harder for women to get enough zinc and iron as well—two nutrients that are below the RDA in most women's diets.

Some research indicates that women like the taste of fat better than men do. Although there may be no low-fat ways to satisfy a "fat tooth," being aware of the amount of fat one's consuming and exercising regularly may offset fat consumption.

NEWS ON FIBER, SODIUM

The National Cancer Institute has suggested that adults eat 20 to 30 grams of dietary fiber daily to decrease risks of colon cancer. In the USDA survey, women ate about 12 grams. Consuming more fiber-rich foods (whole grains, vegetables, fruits) can up a woman's fiber intake; and certain "sweet" fiber foods (such as fructose-rich pineapple) curb sugar craving.

Many women are aware that reducing sodium intake can help to decrease risks of hypertension and reduce premenstrual water retention. The survey indicated that women's salt intakes were within recommended range (1100-3300 mg./day) but didn't measure the amount of salt added at the table—which could account for as much as one-third of total sodium intake.

As "caretakers," women are responsible not only for their own diets but also for their family's—which makes it vital for women to understand and implement changes recommended today by experts. These include consuming adequate amounts of fiber and calcium (especially from low-fat dairy products) and modifying fat intake (via lean cuts of meat), sugar, and sodium. Except in special situations, nutritional requirements should be met with foods, not supplements. Expanding the variety of foods you eat is the best way to ensure adequate nutrition . . . as well as a satisfied palate.

PROPOSED CHANGES IN RDAS FOR ADULT WOMEN

	EXISTING RDAs	PROPOSED NEW RDAs
Vitamin A	4,000 i.u.*	3,000 i.u.
Vitamin C	60 mg.	30 mg.
Vitamin B_6	2 mg.	1.7 mg.
Vitamin B_{12}	3 micrograms	2 micrograms
Folacin	400 micrograms	190 micrograms
Calcium	800 mg.	1,000 mg.
Iron	18 mg.	15 mg.
Zinc	15 mg.	12 mg.

*i.u. abbreviation for international units

Judith S. Stern, Sc.D., *is professor of nutrition, The University of California, Davis.*

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Your well-being

BY BARBARA LANG STERN

How couples communicate

Emotions and the sexes:

"He doesn't show emotions. . . . It's hard to know what he's feeling." This classic problem bothers many women about the men in their lives. "She overreacts to everything. . . ." is the familiar male response. As a rule (there *are* exceptions), couples in our society tend to polarize their emotions, with the man primarily rational and logical; the woman, spontaneous and emotional. Typically, the woman tries to get the man to express more emotion. But she fails to understand that she is "so skilled and comfortable in expressing feelings that she [is] doing the job for the two of them," writes Harriet Goldhor Lerner, Ph.D., in *The Dance of Anger: A Woman's Guide to Changing the Patterns of Intimate Relationships* (Harper & Row).

For example, a man comes home and reports that a coworker took credit for an idea that was his. His mate expresses her anger at the injustice. As her emotional involvement increases, he becomes cooler. Partly, his "style of reacting, as well as his tempo and timing [are] very different from his wife's," writes Dr. Lerner. But also, he is using her "to react *for* him. Her quick outburst actually took him off the hook. He did not have to feel upset about the incident because she was doing all the work."

In terms coined by psychologist Murray Bowen, the woman was "overfunctioning" emotionally; the man "underfunctioning." Both partners derive unconscious *rewards* from their behavior—which is what keeps them locked into it. By reacting for her mate, the woman protects him from having to experience emotions with which he is uncomfortable. Meanwhile, she, not at ease with *containing* her emotions and examining situations in a cool, reasoned manner, lets her partner provide the boundaries for her emotional overspill. Both partners not only avoid aspects of themselves that they are uncomfortable with, but also get to nourish and exercise those aspects safely through identification with each other.

The trouble with this neat division of labor is that frequently it leads to intolerable extremes. The woman aches for emotional companionship and validation. She no longer wants to express all the feelings for the couple. But attacking the man's passivity—"Don't you have any feelings about this?"—usually causes him to retreat. He, uneasy expressing emotions, hardly will take his first step into an emotional tempest.

What's the solution? *The woman needs to give up emotional overfunctioning*. She needs to check that first impulse to react in situations where the other person is more directly involved. She needs to listen calmly and quietly, and not express feelings that are more appropriate to her partner. "Her restraint usually gives a man the time, space, and incentive to begin to acknowledge and deal with his own problems and feelings," says Dr. Lerner, who is staff psychologist and psychotherapist at the Menninger Foundation, Topeka, Kansas. "But ironically, once he does start to express unhappiness or other strong emotions, the woman often realizes to her surprise that part of her wants him to remain the cool, unruffled person she was attracted to in the first place. She may give him signals to change back!"

All the "benefits" of one's former position (plus its seductive familiarity) reassert their appeal as one faces the anxiety of trying a new way of relating. Furthermore, giving up emotional overfunctioning can be difficult for women, who tend to feel that any problem that affects someone they care about affects them, too. A woman who learns that her mate's brother behaved badly toward her mate reacts as though both of them have been injured. Yet she'd be surprised if her mate became involved in a problem between her and her sister!

What the woman feels is fusion—a lack of staying in one's own skin. "In the long run, this is not helpful to others," says Dr. Lerner, "and someone who is highly reactive to another's issues probably is not taking care of her own. She needs to put her energy into clarifying her own life goals and relationships."

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health style

Skipping has been touted as a better exercise than jogging because it burns more calories, can be done for longer periods of time and therefore may provide a better cardiovascular workout; it is also thought to be less stressful to legs, according to a recent report from the U.S. Olympic Sports Medicine Council. Now, research at the University of North Carolina in Wilmington has shown that skipping may not be a better exercise choice after all.

In the study, headed by T. Earl Allen, Ph.D., director of the exercise physiology laboratory, women ages eighteen to twenty-nine either skipped or jogged on a treadmill for various periods of time, while metabolic measurements were taken. Results: For any given speed, skipping burned 15 to 20 percent more calories per minute than jogging, but the skipping also *felt* harder to subjects. The women reported more soreness after skipping than jogging and experienced more stress in lower limbs.

The researchers concluded that for most women, skipping for twenty to thirty minutes (as would be necessary to derive full aerobic benefits from a workout) would be too difficult. What may still be the best idea: varying one's exercise (perhaps including skipping) to work all muscle groups and to keep exercise enthusiasm at a peak.

MAMMOGRAPHY: WHEN?

"Many more women's lives could be saved, particularly those under fifty years, if mammography were more widely used," says Arthur I. Holleb, M.D., a senior vice president of the American Cancer Society (ACS). A new report of data from the Breast Cancer Detection Demonstration Project offers evidence that routine screening of symptomless women between ages thirty-five and fifty produces higher survival rates as more earlier-stage cancers are found and treated. Early detection is the only proven way to reduce death rates for breast cancer, Dr. Holleb says. The new ACS guidelines:

- *Monthly breast self-exams for women age twenty and over*
- *Regular breast examinations by a physician*
- *A baseline mammogram for women between ages thirty-five and thirty-nine*
- *Mammography every one to two years for women ages forty to forty-nine*
- *Mammography every year for symptomless women age fifty and over*

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The Bare Necessities.

Q

Can exercise cause weight gain ...boots: healthy for feet?

Q I've just started an aerobic exercise program and instead of losing a few pounds, I've *gained* two pounds. Why?

A A slight weight gain following the start of an exercise regimen is common. One reason: Increased physical activity prompts the body to retain water. "During exercise, blood is drawn away from organs to fuel muscles. To compensate for the decrease in blood flow to the kidneys and to increase total blood volume, the body retains sodium and water—a change that persists as long as you exercise regularly," says Paul D. Thompson, M.D., associate professor of medicine, Brown University. "Fluid retention may also be the body's way of protecting itself against dehydration, which can occur when exercise results in excessive sweating." The more strenuous the training program, the more fluid is retained (but usually no more than one pound).

Another factor: although aerobic exercise ultimately causes the body to burn fat, muscle toning may begin *before* fat burning; and because muscle is more dense than fat, the scale may register a pound or two higher, says William Bennett, M.D., coeditor of the book *Your Good Health* (Harvard University Press). Since female hormones limit muscle size, even a program that includes weight training is not likely to increase weight by more than two to five pounds. As the body becomes fit, muscle tone more than compensates for added poundage.

Q I like over-the-knee boots, but I've heard they can cause leg problems. True?

A Although boots tend to be "kind" to feet because they grip the instep rather than toes, they can interfere with leg circulation if they fit too tightly. Snug over-the-knee boots are more likely to do this because they bind knees when one is sitting down. "This compresses veins behind knees, squeezing fluid into tissues," says John Waller, M.D., chief of the foot and ankle service at Mount Sinai Hospital, NYC. "The result is temporary swelling; but frequent pressure can stretch veins, increasing chances of varicose-vein problems. Too-tight boots can also cause knee pain or bruised cartilage."

The best fitting boot is often a half-size larger than regular shoe size. Ideal heel height is about two inches, not flat.

"Boots trap perspiration, creating an environment where bacteria or fungi can thrive," adds Dr. Waller. "Allow boots to dry by skipping a day between wearings. To minimize odor, chance of infection, wear absorbent cotton or polypropylene socks.

"As long as boots feel comfortable while one is sitting or standing, they can be worn throughout a day; remove boots at first sign that they are impeding blood flow, including numbness or tingling in legs, feet, or toes, or if boots suddenly feel too tight."

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UNDER THE KNIFE

(Continued from page 205)

bigger than the other or to appear lopsided after surgery. Some surgeons also make the upper lids so tight that women have the impression they can no longer close their eyes.

Rare but more serious is *ectropion*—a condition that occurs when the surgeon makes the lower eyelid so taut (intending to create a youthful look) that too much of the white of the eye is exposed. Not only is this unattractive, it can damage the cornea, even threaten vision. Sometimes, ectropion can be corrected, "but if too much skin has been removed, we create a graft by removing skin from the upper eyelid. If there isn't enough skin left on the upper lid, we have to take skin from behind the ear," Dr. Fredricks says.

Incorrect placement of scars is almost impossible to repair. If scars around the eyes thicken, there is little that can be done; steroid injections may help slightly.

Face lifts can lead to psychological as well as physical scarring—especially when a surgeon fails to warn a woman about the immediate after-effects of surgery. "No woman is ever prepared for the bruises and puffiness—or for the devastating feeling that her ears are not her own," says Manzoni. In fact, changes in the placement of ears are common after a face lift because incisions are placed behind and above the ear.

Although many surgeons now try to achieve a soft, natural look, others are still doing the tight "pulled back" face lift that was the norm twenty years ago—which sometimes leads to scarring in front of the ears. Neither scarring nor tightness can be repaired until at least one and one-half years have passed. Then, various surgical techniques can be used to loosen the skin in preparation for a second operation. Some surgeons feel, for best results, that reoperation should not be attempted until the skin has relaxed naturally, at least three years.

Even when the surgeon's technique is good, lumpy areas may form along the jawline during healing. Another potential complication: surgical nerve damage that can cause partial paralysis of facial muscles. According to Norman E. Hugo, M.D., professor and director of plastic and reconstructive surgery, Columbia Presbyterian Medical Center and president, American Society of Plastic and Reconstructive Surgeons, this condition resolves spontaneously in 90 percent of cases. For the remainder, there is no effective treatment.

Breast augmentation is being performed by a growing number of doctors who do not have formal training in body surgery. A frequent error in technique, according to Dr. Fredricks, is placing an oversized implant in a small breast.

Dr. Fredricks does not advocate the practice of having a woman select her new breast size by trying on different padded bra sizes. He feels that a surgeon can't determine which implant size fits correctly in a woman's breast tissue until in the operating room.

Appearance of a breast scar is, in part, determined by a surgeon's skill. But most important is a patient's healing capacity. The best scar location, according to Dr. Fredricks, is to the side of the breast or around the areola.

The most frequent complication after breast augmentation is formation of a capsule—scar tissue around the implant—which causes hardening. A common cause of a capsule, according to Dr. Hugo, is failure by a woman to do the exercises prescribed after surgery; but a capsule also can develop after local or systemic infection. Most surgeons treat this complication by "breaking up" scar tissue with their hands. Failing that, another surgical procedure is needed. Some surgeons try to prevent capsules with steroid injections. "This is risky business, because steroids can interfere with healing, leading to disfiguring destruction of overlying skin," Dr. Hugo says.

Abdominoplasty, the so-called "tummy tuck," is today's fastest-growing plastic surgery procedure, but also the one with the highest health risk because it involves major incisions in the abdomen; so it is particularly important to use a plastic surgeon with training in general surgery. —JUDITH SCHMID

SUN AND CARE

(Continued from page 203)

skin in adult life will age. "There's no set timetable," Dr. Orentreich continues. "Skin condition is dependent upon both internal and external factors. The external factors are pollutants and, most important, ultraviolet rays, which impact so fiercely on skin that they are direct causes of senescence."

Dermatologists, having spent years propagating the benefits of shade, are baffled that the efficient sun protection available today has not yet become a basic "must" item—like toothpaste and toilet paper—on every shopping list. Nevertheless, over the past five years, according to Allan Mottus, a respected U.S. cosmetics analyst, sun care has become a $400 million industry and is growing at a rate of 10 to 12 percent a year. Those figures represent more and more sales of sunscreens/sunblocks and less and less of oils and lotions promising glorious color but with no SPF—sun protection factor. You rarely see—and won't see—many deeply tanned models anymore, not even in suntan-product ads. Why?

Women now know that dark tanned skin is unhealthy skin, skin *provoked* into producing as much pigment (melanin) as it can to protect itself naturally—in the same way it naturally forms a scab to help heal a wound.

In 1978, the federal government began to aggressively publicize the results of studies that conclusively proved that slow, cumulative sun doses from childhood and/or fast, massive dosages of "weekend" sun bathing can produce skin cancer. The sun is now considered to be the cause of at least 90 percent of all skin cancers—and skin aging.

Allan Mottus points out, "With the introduction of cheap air travel in the 'sixties and 'seventies, people in their twenties were able to travel long distances into the sun. No warnings had been issued then that the sun could do long-term skin damage. It was seen as a vacation bonus that one hour's sun in the Caribbean in January is equal to three days of sun in Minneapolis in July—and not just sunbathing but living, walking, soaking up the sun. Today, across the country, dermatologists and plastic surgeons are seeing a huge increase in prematurely aged thirty- and forty-year-olds—those early travelers who didn't have the knowledge or the products to protect their skin."

The number of skin salons proliferating across the country is another reflection of the increasing need for expert skin-care advice for training and treatment on a one-on-one basis. Christian Dior is establishing Beauty Institutes exclusively at Nordstrom stores in California and Washington state. There are now thirty-eight Lancôme Instituts de Beauté in leading stores across the country. In fact, retailers everywhere are busily traveling the world looking for unusual skin care treatments they can provide exclusively to their customers. NYC's Bergdorf Goodman offers the Annick Goutal skin/scent line and Sisley's botanically based skin-care products, highly regarded in France. One innovative, popular product: Sisley's Phyto-creme botanical hand cream, said to reduce swelling, sun and age spots. At Barneys New York, "one-of-a-kind treatments" include the Samuel Par deep-cleansing, skin-soothing, and bathing regimes from France. Exclusively at Saks for the next three months are new Terme di Saturnia treatments using thermal muds from Italy.

It's ten years since Estée Lauder introduced its first foundation containing sunscreen (Polished Performance Liquid Makeup with sunscreen). Each year since, the company has increased the number of sun care products—the latest, Total Sun Block Creme (SPF 23). There are now thirty-six or so companies in the U.S. producing screens, which add up to a staggering number of options. Clinique, Chanel, Dior, Prescriptives, Nivea, Caribe, Clarins, Neutrogena, Sebastian, Georgette Klinger—all consider sun care an essential part of skin care and have products to prove it. In the summer, Lancôme will bring out Lipstique Solaire—lipstick with an SPF of 8, pointing out that lips don't have the ability to protect themselves against UV light.

SPFs are getting higher and higher. In the spring, Ultima II will introduce Pro Collagen Sunblock, SPF 25; Lancôme news is Barrière Solaire, SPF 23. Superblocks exist already—one at Elizabeth Arden, SPF 34; another that really "says it as it is," Skin Cancer Garde, SPF 33 from Eclipse Laboratories.

Heinz J. Eiermann, director of the FDA's division of colors and cosmetics, has been quoted as saying, "SPF numbers of 20, 23 and up are just gilding the lily. There are only a certain number of hours when the sun is a concern, and too much protection, although not harmful, is superfluous."

It's the old story of *(Continued on page 236)*

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SUN AND CARE

(Continued from page 234)

trying to distinguish one product from another in a market that grows in size every day as the FDA and the medical profession so solidly state protection is a known necessity. "Everyone should use SPF 15 sunscreen whenever they go outside in spring and summer," says Jeffrey Marx, M.D., clinical assistant professor of dermatology at NYU Medical Center.

At a major worldwide cosmetics seminar, the Recontres Internationales de la Parfumerie held in Paris last fall, Albert Kligman, M.D., professor of dermatology at the University of Pennsylvania, said, "No skin is normal after it has been exposed for long periods to the sun . . . it is prematurely aged." Others have described it: "the disfigurement of the aging skin . . . a triad of hollows, sags and wrinkles."

Today, you can alter features with plastic surgery, redrape your skin with a face lift (page 205); but what can you do about this kind of ravaged skin topography? As Wilma Bergfeld, M.D., of the Cleveland Clinic Foundation reported at a Skin Cancer Foundation Conference, "Collagen is skin's chief component; it keeps skin's turgor, its smoothness. With too much sun exposure, you can actually see under a microscope evidence of sun-damaged collagen in very young children."

Collagen has been a constant in skin treatments since Charles Revson introduced it in the CHR treatment line in the early 'seventies. Topically applied, collagen can smooth over small cracks—as if it were filling in potholes. But as Dr. Orentreich explains, "Topically applied collagen cannot replace collagen lost from the body. It has many advantages: one being extremely high moisture-building characteristics, which can provide demonstrable improvements in skin feel, skin smoothing. Expecting topical collagen to penetrate the skin, however, is like expecting an elephant to enter a mousehole. The molecule is too big."

It has been over six years since the FDA approved the use of the injectable collagen Zyderm to "fill in" lines, wrinkles, hollows. The Collagen Corporation, which manufactures Zyderm, has a toll-free number (800-227-4004) with representatives to answer questions and provide names of qualified physicians to speak on the subject. It also updates physicians around the country, as it did last November, on noted side effects with appropriate warnings. Despite the many successes of this treatment, there is still controversy about its long-term merit (see page 206).

Today, critical research is ongoing: in soft-tissue skin-contour defect repair with epidermal growth factors to enhance wound healing and, a "wrinkle" solution believed to be nearer-at-hand, in injectable silicone. Major pharmaceutical companies have started the process to obtain FDA approval for the manufacture of injectable silicone—which, Dr. Orentreich says, "Not only has the ability to 'fill in the cracks' but, more importantly, *can* induce the production of new collagen in the body. This new collagen replaces lost tissue."

Keeping up the pace with other treatments available, there has also been much progress made in the "concealer" type of product—real camouflage—for facial defects. Adrien Arpel's Line Fill, as she describes it, "spackles a face as you might spackle a wall." Other camouflagers range from Max Factor's Erace Line Filler (new this month), Intelligent Skincare's Concealing Treatment (from Japan), to longtime specialists like Covermark by pioneer Lydia O'Leary and now Dermablend Corrective Cosmetics.

As Dr. Ellis sums up, "A product that can help a woman or man who feels flawed internally as well as externally is definitely valuable." There's no doubt about it. ▽

FIX VS. LIFT?

(Continued from page 205)

even thin lines, and he says that the microdroplets don't shift under the skin, a problem that is more likely to occur when larger amounts are used.

Although silicone is inert and non-reactive in the body, concerns about using it stem from its misuse some twenty years ago when it was pumped into women for breast augmentation. "There were many horror stories connected with that, and they were all true," says Dr. Rees. "It made the FDA, and many doctors, nervous about using silicone at all." Virtually all physicians now agree that liquid silicone should never be injected into breast tissue, where it can shift and cause major damage.

The FDA granted Dow Corning Corporation approval to do clinical trials with silicone to treat facial atrophies and deformities (wrinkles and acne scars were specifically excluded). The company investigated the cosmetic use of silicone in the late '60s and early '70s, but withdrew its FDA application. Why has never been totally clear. Company spokesmen suggest it was fear that silicone would be misused; others hint that the trials could not prove that silicone was safe and effective. "Either it's deleterious and its use should be totally stopped, or it's effective and it should have FDA approval," says Simon Fredricks, M.D., clinical professor of plastic surgery, Baylor College of Medicine and chairman of the new procedures committee of the American Society of Plastic and Reconstructive Surgeons.

The legal shroud over silicone may be its greatest hazard: To meet the demand for silicone, some doctors import it or find other unauthorized means of attaining the product. Other doctors make their own medical-grade silicone; so it is important to ask one's doctor where his silicone is obtained.

No company has yet applied to the FDA for approval to market liquid silicone for cosmetic uses, although one or two are rumored to be considering it. But according to Nirmal Mishra, Ph.D., chief of the restorative devices branch of the FDA, "We'll require more rigorous testing for silicone than we did for collagen. Collagen is a protein that the body can break down; silicone is a chemical, and we'll need to know whether it's transported in the body and, if so, if it has any adverse effects."

Most doctors agree that silicone has some positive cosmetic uses and that bad results are often the result of an impure product. The key to silicone injections now is finding a physician with experience and very pure silicone.

In the ongoing search for a safe, non-allergenic substance to inject in wrinkles, researchers have come up with a new twist: using the body's own fat. While fat grafts have been used for many years, "There's an intense interest now as a result of our ability to extract fat from the body," says Gerald H. Pitman, M.D., assistant professor of plastic surgery, NYU Medical Center. "At the moment, I think it's received a lot more hype than substance, but it is very promising for contour correction."

While fat is immunologically safe and readily available, it does not survive well when not linked to a blood supply. About half the fat that's injected into a wrinkle may be lost—making it more difficult to achieve symmetry. A wrinkle needs to be over-corrected during treatment, with the assumption that some of the injected fat won't remain. Because of these uncertainties, Dr. Pitman believes that "fat transfer may ultimately prove more helpful for contour problems than for wrinkles."

Fat suction, on the other hand, is now well accepted by most plastic surgeons, used on its own or with a face lift. For a relatively young patient with a heavy neck or a poorly defined jawline, "A face lift isn't the only solution anymore," says Dr. Pitman. The alternative is making very small incisions under the chin and behind each ear and suctioning out the fat. A caveat: The skin must be sufficiently elastic to redrape to the new contour. If the face is already sagging, face and neck surgery is necessary to tighten the skin and remove excess.

New success with fat suction is changing cosmetic surgery. For example, while it's common to use injections to puff out nasolabial lines (the creases that run from the nose to the corner of the lip), Michael Hogan, M.D., professor of clinical surgery (plastic), NYU Medical Center, suggests it may sometimes be more effective to remove the fat from the lateral side of the line. "You have a mountain next to a valley, so the valley looks deep. It won't look deep if you reduce the mountain."

While fat suction (without a face lift) may be most successful during one's thirties or forties, more extensive surgery can backfire if done too early. Among the problems of premature plastic surgery are hypertropic scars, wounds that don't heal correctly. Why that is: The incision may be closed too tightly, because there is no extra skin to remove. According to Dr. Hogan, when operating on a young woman with elastic skin, "You have to pull so hard to get a change that in six months the scar will spread, and you'll lose the correction." The determining factor is not age but skin condition: A woman in her early thirties*(Continued on page 238)*

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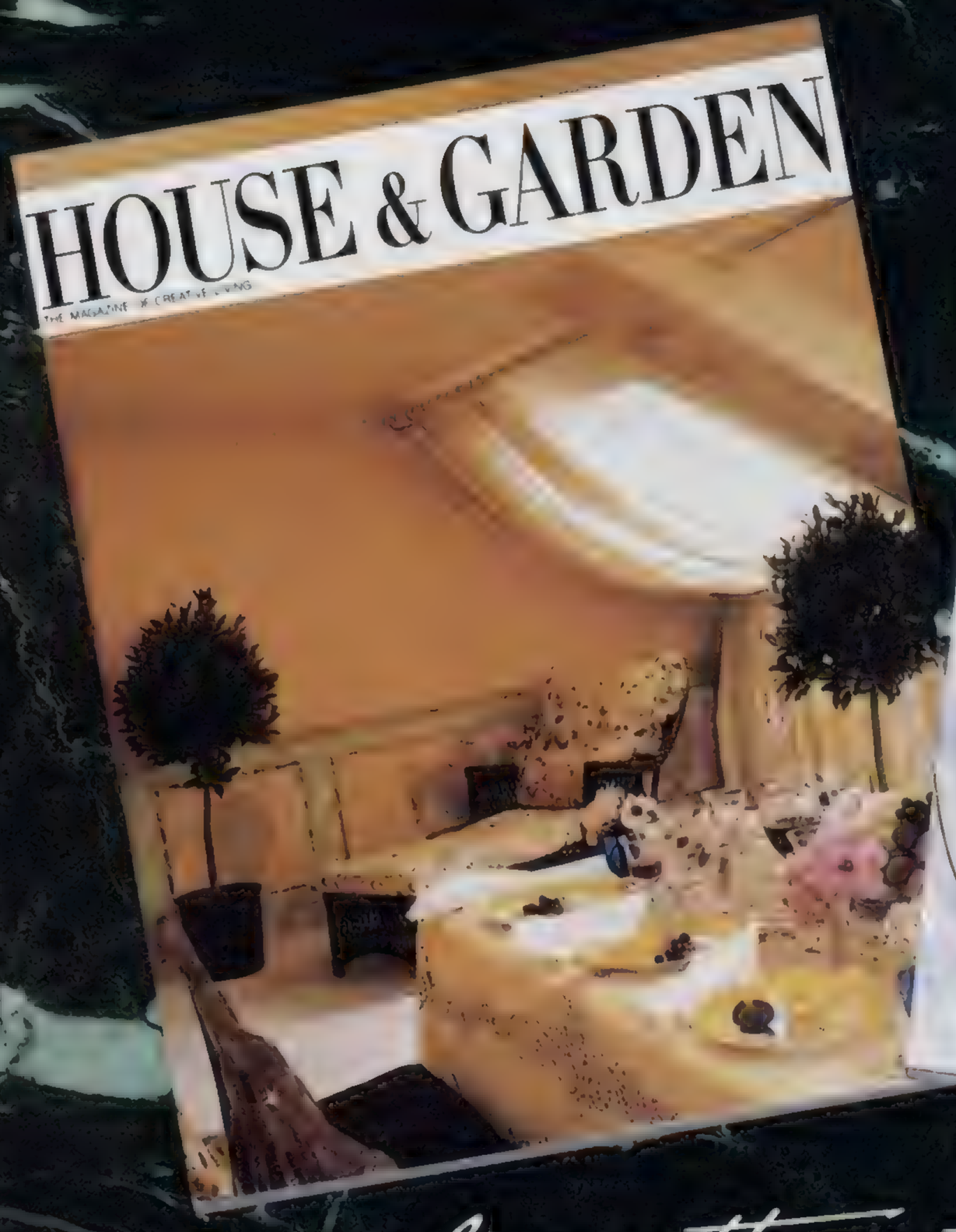

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FIX VS. LIFT?

(Continued from page 236)

with genetically loose skin can have a successful face lift. "But you can't do a face lift prophylactically," he says. "There has to be something to correct."

Most doctors find that a face lift lasts about seven to ten years; then the effects of gravity and normal aging are again visible. It's not that the surgery itself "falls," just that aging catches up. As Dr. Pitman says, "The original surgery turns back the clock, but the clock continues to tick."

There's no limit to the number of face lifts one can have; women who look tight—"overlifted"—have probably had bad surgery rather than too many operations.

"The question is whether the modern face lift requires doing multiple procedures at once, and the answer is absolutely not," says Dr. Hogan. "There are different indications for different people."

As new techniques and procedures proliferate, well-respected physicians disagree on which are safe and effective. Part of the problem: determining objectivity in what is really an esthetic science. Ultimately, success seems to depend on the skill of the physician. ▽

"DR. RIGHT"

(Continued from page 206)

operation they want. The one crucial quality no training program can confer: artistry. The same operation, performed by two qualified surgeons, can give very different results.

Given the number of untrained doctors practicing plastic surgery—and the confusion surrounding what constitutes a "qualified" doctor—a woman contemplating plastic surgery has to make cautious, responsible choices. It's vital to investigate doctors' expertise, to make certain one is a good patient candidate, also to be well informed about potential risks.

WHO'S A "GOOD" SURGEON?

Experts agree that the best criteria for selecting any doctor are completion of an accredited residency program and certification by the appropriate specialty board. Yet doctors certified by more than one specialty board now claim expertise in plastic surgery.

The American Board of Plastic Surgery, Philadelphia, is most widely recognized as the board that turns out qualified plastic surgeons. To become certified, a doctor must spend three years training in general surgery and two years in plastic surgery before becoming eligible to take a written examination. After an additional two years of practice, the doctors become eligible to take an oral certification exam.

The American Society of Plastic and Reconstructive Surgeons—whose members consist of board-certified plastic surgeons—has recently mounted a campaign to inform the public that only doctors trained specifically in plastic surgery should be called plastic surgeons.

Qualified otolaryngologists (head and neck surgeons) have challenged that view, claiming that they are better trained than most plastic surgeons to do *facial* plastic surgery. "In two years of training, plastic surgeons have to learn not only cosmetics on the face *and* body but reconstructive surgery for burn, cancer, and accident victims. To become certified by the American Board of Otolaryngology, doctors must spend five years operating only on the face, head, and neck—mostly in plastics," says E. Gaylon McCollough, M.D., former president, American Academy of Facial Plastic and Reconstructive Surgery, Washington, DC.

Other specialists also lay claim to procedures. Ophthalmologists, for example, feel that eye surgeons trained in plastic surgery are best equipped to do blepharoplasty. Dr. McCollough says this may be a favorable trend, "because no one surgeon is trained to excel at every kind of plastic surgery procedure."

The newest and most controversial esthetic surgery interest group is the American Board of Cosmetic Surgeons, Los Angeles, which offers a certifying exam to any board-certified surgeon or dermatologist who performs two hundred cosmetic procedures per year and has done no less than one thousand during the previous five years. The board has come under fire because most medical schools and hospitals do not consider cosmetic surgery a specialty in itself and because the cosmetic surgery exam is not accredited by the American Board of Medical Specialties. The cosmetic surgery board claims it is in the process of stiffening its requirements and has not applied for accreditation because the specialty is so new.

A person contemplating body surgery should select a doctor certified by the American Board of Plastic Surgery. One good source of referral is the American Society of Plastic and Reconstructive Surgeons (800-635-0635).

For facial plastic surgery, some may consider using a board-certified otolaryngologist, ophthalmologist, or dermatologist whose practice concentrates on esthetic surgery. The American Academy of Facial Plastic and Reconstructive Surgeons (800-332-FACE) is a good source of referral. It's also a good idea to ask your county medical society if a doctor is in good standing. Find out if the doctor has privileges at an accredited hospital.

Prospective patients should interview several qualified surgeons. Ask the surgeon what procedures interest him and how often he does the particular operation you think you need. Also ask the surgeon whether he will personally perform the operation and take responsibility for post-operative care. Another idea: ask your doctor to let you talk to a former patient.

CLINIC VS. HOSPITAL

"Some operations can be done safely in the doctor's office, with local anesthesia," Dr. Hugo says. Ones requiring major incisions or general anesthesia should be done in a hospital.

What about surgery in hotel-like clinics with maid service, *haute cuisine*, and other amenities? According to Dr. Hugo, such a setting should flash red lights; but not all doctors agree. "Many plastic surgeons now wish to offer patients the option of having a procedure done in comfort rather than surrounded by patients who are ill," says NYC plastic surgeon Susan Craig, M.D. If you are considering a clinic, find out if it is certified by the Accreditation Association for Ambulatory Health Care, Inc. (312-676-9610) or the American Association for Accreditation of Ambulatory Plastic Surgical Facilities (800-635-0635). ▽

FREE OF FAT

(Continued from page 206)

under the belly but will not affect sagging stomach muscles. Required for that: major surgery called abdominoplasty. "I worry when I hear it referred to as a 'tummy tuck,' " says Dr. Fredricks. "Anything that requires three to five days of hospitalization is not a quick and easy procedure."

After any liposuction, there's likely to be swelling, bruising, and pain for some time—a fact many women are not sufficiently warned about. Most women can return to work after a week but must restrict exercise for several weeks after that. Dr. Pitman has found that, when the surgery is done properly, there is a low rate of medical complications and a high rate of patient satisfaction. He warns that it is impossible to get perfect symmetry, and occasionally patients have contour irregularities. Approximately 5 percent of patients have a second procedure, usually for the purpose of removing additional fat.

Liposuction will not correct bumpiness or dimpling in the skin and may, in fact, cause it. The key: finding a surgeon with experience and a good esthetic sense. While any doctor can perform liposuction on an out-patient basis in his or her own office, it's essential to ascertain the qualifications of the physician, who should also have privileges to do the surgery at an accredited hospital (see page 206). Be wary of cosmetic-surgery clinics that promise quick results, no pain: *any* doctor today can call himself a cosmetic surgeon.

Michael Hogan, M.D., professor of clinical surgery (plastic), NYU Medical Center, points out that the new use of computer photo-imaging to forecast results can be misleading—"It suggests a result that's not possible once you're dealing with tissues and scarring."

The greatest danger of liposuction probably comes from its conceptual ease, which allows untrained practitioners to try it. "Liposuction isn't easier to do than any other plastic surgery," says Dr. Pitman. "It requires precision and accuracy—and you'll get the best results when both physician and patient take the operation seriously." —JANICE KAPLAN

THE FUTURE OF AIDS

(Continued from page 170)

they should by January, 1989. Combination therapy is very plausible, but very theoretical. If it works, though, it could be revolutionary.''

Barry Gingell, M.D., director of medical information at the Gay Men's Health Crisis center, NYC: ''AIDS will remain a largely urban disease, but will spread somewhat to Middle America. Because of good education on both coasts, the rate of new infection among gay communities is decreasing there. That's not happening in the Midwest. But I'm troubled by reassurances in the press that heterosexuals won't get AIDS; the number of heterosexual cases has been doubling every year since 1982.

In 1990, one-fifth of New York City's hospital beds will be filled with AIDS patients. It's absolutely essential that we prepare for these numbers. Until the Reagan administration is gone, we can expect no help.

Larry Kramer, author of *The Normal Heart* and a founder of ACT UP, a grass-roots organization of AIDS activists: ''The gay community has to mobilize as a political whole if we want our civil rights to be protected.

''ACT UP started last March with a couple of dozen members, and we already have a thousand. I'd like to see chapters all over the country, with people picketing and using civil disobedience when their local public officials fail them, as they are failing us in Washington.

''Our people are angry and frustrated. What do we have to do to get attention? We've been arrested in front of the Supreme Court and the White House. Is the next move setting fire to buildings? I don't know. I think we've been an exceedingly patient community, but we're about to snap. Working within the system isn't working.''—S.D. and A.D.

SPACE-AGE MEDICINE

(Continued from page 169)

and other drugs directly to affected organs.

A new laser, originally used to measure atmospheric ozone, may, within the next fifteen years, make the coronary bypass obsolete. It has already proven precise enough to disintegrate arterial plaque without damaging the blood vessels.

Other 'nineties' treatments will prevent heart damage before it occurs: a drug modeled on a clot-dissolving enzyme that can stop heart attacks in progress has just received FDA approval. After the clot is dissolved, a new blood substitute, now undergoing clinical trials, may prevent the damage that sometimes occurs when blood returns to oxygen-starved muscle. Artificial blood? Yes, but to keep things in perspective: two of its ingredients are an egg yolk component and a mild detergent. —A.R.

SWEET SURRENDER

Continued from page 172)

a movement ''toward a reliance on personal relationships, rather than finance, for security.''

Counselors, therapists, and health practitioners have begun searching out their patients' ''belief systems'' when treating emotional disorders and addictions. The professional thinking in weight management, say, has shifted from a punitive, Why-can't-you-control-your-eating? approach to promotion of self-esteem and whole-system health, according to Daniel A. Girdano, Ph.D., a professor at the College of Health, University of Utah. Our aim is for the Type-A person to solve the problem rather than suppress the emotion. ''People think they're riding a horse,'' Girdano says, ''and that they're better riders if they hold the reins in. We teach them to let the reins out.''

''Psychographic'' market-research studies developed by the advertising industry now demonstrate the move away from the control ethic. One poll by Daniel Yankelovich identified the bellwether personality type as an ''expressive,'' whose values include the need for self-expression and creativity—often willingly traded for increments in income. And the research company SRI International has identified the so-called Experientials—who value inner growth and life experience (of leisure, pleasure, education, travel, for example) over social status—as making up the fastest growing segment of society. The small percentage of mature and flexible Integrateds, who embody the best characteristics of all personality types, is also growing and becoming increasingly influential.

Even the once-rigid prescription for professional achievement and advancement may be relaxing. In searching for a new headmaster, a prominent East Coast prep school recently narrowed the field to two applicants who appeared on paper equally qualified. The only difference was a two-year hole on one resumé. When questioned, the candidate explained that she'd ''stopped out'' of her career to spend time with her dying father. Instead of disqualifying her for professional skittishness, the committee cited her communications skills and human qualities as a reason for her selection.

Although Caroline W. Nahas, vice president of Korn/Ferry International, a leading executive search firm, has yet to hear companies specifying ''well-integrated'' candidates, she does see a shift in priorities among senior-level executives, particularly women who feel secure and accomplished on the job. ''Women have been so single-mindedly working on careers for the past ten, fifteen years, that now you're seeing a diversification and a broadening, the feeling that 'I want to do something else, give something back,''' she says.

Georgia Strasburg Sorenson, the director of the University of Maryland's Project for Women and Politics, says in the past year she's witnessed a rising interest in public service. ''I have students working in prisons, halfway houses, domestic-violence centers,'' she says. ''People are feeling more interconnected, more accountable for the conditions of those around them, like the homeless.''

In the search to ''give back,'' many Americans are gravitating toward spirituality—which implicitly breaks them out of a strict diet of autonomous control. In contrast with the declines of the recent past, mainline religions are now reporting a holding pattern in membership. Alcoholics Anonymous and other groups based on its twelve-step model are increasingly popular: one of the steps is giving yourself over to a higher power. Opinion polls show a marked increase in those who believe in psychic, spiritual, and mystical phenomena. A 1986 University of Chicago poll shows that 67 percent of Americans say they've experienced ESP and déjà vu, as opposed to 58 percent and 59 percent (respectively) who said they did in 1973; and according to a 1987 *USA Weekend* poll, 23 percent of Americans now believe in reincarnation.

Instead of personal control, today's quest is for community. But the ideal community, with its connections and responsibilities, would not be a throwback to Andy Griffith's Mayberry, with its corny platitudes and covered-dish suppers. Nor would it be a throwback to the absolutism and unbridled emotion of the 'sixties. In the post-control era, we are beginning to understand that you can be in control of your life without being controlling and that you can honor an emotion without acting on it—a welcome respite from the harshness of the 'eighties ethic. —WANDA URBANSKA

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AMERICA CHA—CHA—CHA

(Continued from page 167)

matter itself is often strikingly different because the artists, like Puerto Rico's Rafael Ferrer, live, work, and exhibit in the North but keep looking South for color and motif. But it is the style, exemplified by the boldness of a painter like Luis Cruz Azaceta, that proclaims itself as something other than Northern.

The first-strike of Hispanization is being felt in the popular arts. When musicians like Los Lobos or Rubén Blades pop out of the East L.A. or New York City scene onto the pages of *Rolling Stone*, they bring Latin ways of interpreting music to the American consciousness and a link to the vast Latin music scene. The Panamanian Blades, for instance, was an international star before he "crossed over." Likewise, Milly, Jocelyn y Los Vecinos are playing their Dominican *merengue* (a cousin of Afro/Cuban/Puerto Rican *salsa*) in NYC's *barrios*, though they've added some "American" touches. They jazz scat and incorporate dance-music riffs; but most American of all, they've shown that women can succeed on a traditionally all-male turf and have set off a wave of female *merengueras* along the way.

All of this music has its roots in both Latin music and rock 'n roll. Los Lobos are best known as rockers. Blades rock 'n rolled back home until he realized the silliness of becoming, in his words, "the Panamanian Fabian." Milly Quezada, Los Vecinos' lead, belted it out Janis Joplin-style with her neighbors (*vecinos* in Spanish) but switched when she realized she could get more gigs in the Dominican community with *merengue*. And her compatriot Michel Camilo, who was a *merengue* keyboardist in the Dominican Republic, moved to New York City to play jazz only when he began to find traditional Latin dance music limiting. (He landed in a very hot Latin-jazz scene, which includes Tito Puente and Paquito d'Rivera, and is now a young master of a kind of fusion that is not only played but lived.)

There is, of course, another indication of the new home that Hispanic sensibility is finding in the mainstream: 1987 was the year of *La Bamba*, Luis Valdez's movie whose bottom line at the box office raised a furor for *latinos*. (Leon Ichaso's *succès d'estime—Crossover Dreams*, starring Rubén Blades—anticipated this financial success two years ago.) The Latin sensibility is also thriving in the theater, where much of the talent we are now seeing in film—such as Valdez—has labored for years. In NYC, Maria Irene Fornes is a luminary among off-Broadway playwrights. The point here is that some of her plays deal with ethnic situations, some don't; she's admired for all of them. Is she a *latina* playwright? In theme, sometimes; in sensibility, always.

But let's not confuse *latino* with *barrio*. A decade or so ago, that was the prevailing attitude, much like the identification of *black* with *ghetto*. This misconceived synecdoche limits artistic expression, isolates it. I know: I write almost exclusively about Hispanic culture, and sometimes I'm asked if I don't long to "cross over." I don't, as long as no one *pushes* me into that corner—a corner, by the way, that is the size of a world. I live and work in the United States, and that has transformed me; but I bring with me the language and culture of twenty or so million others.

Our presence is more than demographic. In an American culture that has evolved toward isolating individualism, we are reinstituting a powerful sense of family. In the arts we temper a stern puritanical attitude with a penchant for passion. We change everyday life with our social intensity: intense relationships, intense loyalties, even intense partying. We subvert the American racial standoff—black, white, red—with all the possibilities of the palette. We are transforming America, reinterpreting its concepts, reorienting its feelings, colonizing its dreams. —ENRIQUE FERNANDEZ

FORGIVE US OUR DEBTS

(Continued from page 174)

were not funded by tax collections; and individuals purchased more imported products than our companies sold abroad. At the same time, Americans stopped saving money. As a result, the cash needed to run the country and to finance future growth could not be borrowed from American citizens. "Each year, for the past four or five years," Thurow says, "we economists have said, 'The American savings rate can't go any lower.' Then the next year it goes lower. We've now got a savings rate that's down to around 3 percent of our income." Meanwhile, Japanese housewives, whose savings rate is about 16 percent, have been buying U.S. Treasury bonds by the dozen.

To repay the money we have splurged, Americans will have to work harder to spend less, Thurow predicts. Wages will lag behind the cost of living; workers will enjoy fewer fringe benefits; the problem of poverty will become more intractable as the government has less money to invest in social welfare.

The one thing that's likely to boom, Thurow says, is health care. Changing demographics mean that a larger percentage of Americans will be over sixty-five—well over. "The basic rule of thumb is that people over sixty-five spend twice as much money on health as people under sixty-five, and people over eighty spend twice as much as those over sixty-five," he says. So, if you want to do well in the 'nineties, think about starting up a clinic. —M.A.

APOCALYPSE SOON

(Continued from page 173)

ginning of the benign Aquarian Age, with its first order of business the dismantling of the nuclear arsenal.

"The year 2000 is arresting; people can't help but see it as a summoning," says Barry Ulanov, Ph.D., McIntosh Professor of English at Barnard College. "The world as we know it *is* coming to an end. People are running from organized religion; society is changing. There's the expectation that something momentous must occur."

For Jerry Falwell, "something momentous" will be the final disintegration of the family owing to the combined assault of Communists, feminists, and militant homosexuals; for environmentalists, the agonizing death of Mother Earth; for Wall Streeters (who resort to some of the strongest language around), economic collapse—a "day of reckoning," the "atonement for our sins"; and for Madison Avenue, The Year 2000 T-shirts, coffee mugs, and TV miniseries.

Frances FitzGerald is already skeptical of the whole enterprise. "We tend to take what moves us in society at large, and then project it on great external events like the year 2000," she says. "The extent to which the idea of the millennium becomes a big thing in the next couple of years depends upon what society's going through. If there's only a semi-depression in the world economy, you may not hear much more about it."

In the past, millennarian movements have arisen among the oppressed or the rootless poor, desperate for a means of salvation. Current American incarnations lack this dark, apocalyptic edge—they are tidier, unabashedly middle-class. "What I see is an *enbourgeoisement* of the movement," says FitzGerald. "The Harmonic Convergence people aren't radicals; they live their bourgeois lives. I mean—when Bella Abzug starts handling crystals . . ."

And inevitably, the bourgeoisie's bustling faith in bettering oneself through good, hard work has rubbed off on the millennialism of the 'eighties. There may be just so much you can do to stave off world catastrophe; but it's possible to create your own private millenium with dutiful inner housekeeping, assuring yourself that your chakras are spotless, visualizations creative, crystals Windexed, and channels open. And lack of encouragement is no excuse, with Shirley MacLaine and California visualist Shakti Gawain serving as cosmic cheerleaders, and stores overflowing with "new-age" video and audio cassettes.

And there are plenty of books to read—like *The I Ching on Business and Decision Making* and *Understanding and Developing Your Child's Natural Psychic Abilities*, complete with a lesson on how to help your child have an out-of-body experience.

"It is natural for people to long for clear suggestions of structure and order beneath the disorder of the world—and to want the calendar to proclaim it," says Dr. Ulanov sympathetically. "All these people and all these cults are trying to get hold of something. I do respect what sparks them. I just wish that the results were better." —D.M.

WELCOME TO THE '90s

(Continued from page 166)

all sorts of special occasions. . . . Coffee-table books will cost $300—just add legs! . . . **TV Advertising** will become a nuisance of the past because viewers, with their ever-shortening attention spans, will pre-tape programs and then fast-forward through the commercials. . . . **Rx For Mental Health? Slow Art:** entertainment seekers of the next decade will rediscover Tolstoy, whose prose rhythms are perfectly in sync with our biorhythms. . . . And after we learn to relax, we'll realize that a couple of extra **Pounds** are not the affront to our esthetics, our sense of control that they have been during the past three decades. People will once again allow their bodies to assume a more natural shape—as a mark of both self-love and solidity. —T.Y.

CONFEDERACY OF DUNCES

(Continued from page 175)

money and equipment.

All over the country, state and local governments and charitable foundations are instituting programs to improve the quality of education—often, by insisting on higher performance standards for teachers. Arkansas and Texas have required that teachers licensed in the past take additional competency tests. Last May, the Carnegie Forum on Education and the Economy established a National Board for Professional Teaching Standards to assess and improve teachers' skills, as well as to structure schools more effectively. And last year, the Ford Foundation committed $2 million to boosting the skills and resources of high-school math teachers in eleven American cities.

Certainly, public education will continue to have great problems: poverty and crime are inimical to learning. Segregation, virtually ignored during the Reagan Administration, will have to be addressed again.

But there is one hopeful note: since there are so many fewer children in the United States now than there were during the Baby Boom years, large and small corporations alike have realized that, to have enough workers in the future, all students must be taught the basics of reading and writing and counting; and businesses are funding education projects in a big way.

For example, The Boston Compact links the efforts of almost four hundred companies in the Boston area to the performance of local high schools. In return for improved performances on standardized tests and lower dropout rates in the schools, Boston businesses have promised to find jobs for Boston students. Colleges and universities that have joined the Compact provide approximately $2.5 million in scholarships each year. A remarkable success, The Boston Compact serves as a model for business sponsorship of education nationwide. —M.A.

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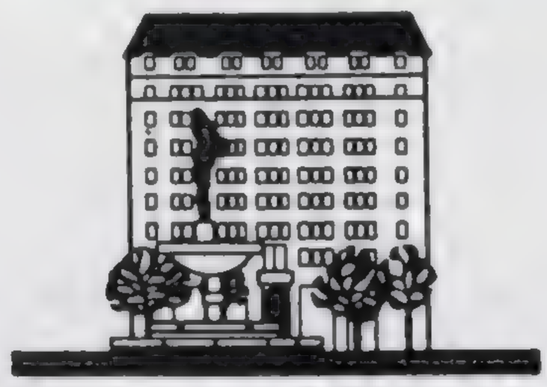

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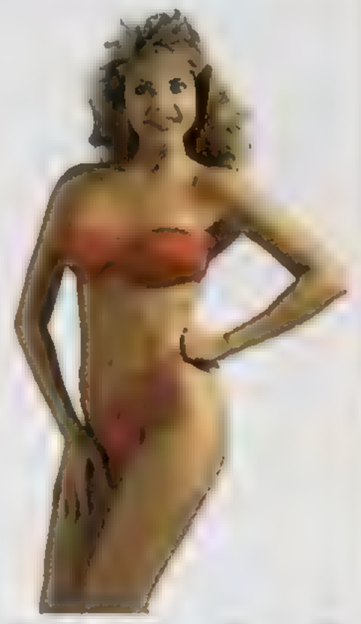

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FAMILY TIES

(Continued from page 170)

family on love and affection alone—which is a lot like eating only the icing on a cake: it makes you sick to your stomach. What holds a family together is respect, honor, social cohesion, and the experience that each member has of coping and striving for the family, of compromising.

The result of this shift of emphasis, Dr. Bettelheim concluded, is that when a child runs into difficulty, the parents feel guilty—and nobody likes someone who makes him feel guilty. So, even though we all want our children to be good and compassionate, do we treat them with goodness and compassion when they do badly? No, we scold them, because they have let us down.

The distress in the contemporary family, then, comes from unreasonable expectations. We expect everything to be perfect, including our kids, and we get misery instead. What we must come to expect is that the bell-shaped curve works for families, too: out of ten children, there is likely to be one success, one failure, and eight average kids. We must *expect* our children to be average; we must teach our children to expect that they won't always feel good. And we must help them overcome their existential despair. Indeed, our children won't be happy all the time. But they may feel that they are members of a happy family—a family defined by Dr. Bettelheim as one in which every member is happy to be part of his particular family rather than any other. As we await the end of a decade during which style triumphed over substance, the moral of this tale is appropriate to people with children and without: decency is a more valuable currency than celebrity, and happiness is more accessible than many of us thought possible. —S.B.

KIEFER

(Continued from page 177)

Spiritual Heroes," among them his teacher Luftwaffe pilot Josef Beuys, Richard Wagner, Frederick II, and Robert Musil. In another painting, "Monument to the Unknown Artist," one of a series in which Kiefer made ambiguous use of images of the massive colonnaded Nazi architecture, the equation was between the soldier warrior and the artist, with an underlying allusion to the failed painter, Hitler, who sought to conquer the world through power not spirit.

As much as the sculpture of Joseph Beuys, or the work of the great Polish sculptor Magdalena Abakanowicz or the painting of Auschwitz survivor Alice Cahana, Kiefer's art was shaped by the tragedy of the Holocaust. His attempt to find ways to transcend German war guilt without denying reality demanded an effort of analysis and understanding that could only be undertaken by an artist who was not simply a brash rebel but also a genuine intellectual.

The range of Kiefer's mind is remarkable. In his paintings, he uses themes from the Old and New Testaments, from mythology, psychology, philosophy, history, alchemy, technology. His references are to the whole history of modern art, from Cézanne to Mondrian to Pollock and Rauschenberg, as well as to the entire German tradition. He has thoroughly assimilated the European *tachiste* tradition of Dubuffet and Tápies. His art has the coherence of a focused vision: it all adds up, it's consistent, it evolves, it matures, there are no compromises.

Like an alchemist, Kiefer is constantly experimenting. He does not refer to his studio as a "factory" but as a "laboratory." (This is what the avant-garde used to be about.) His use of materials—oil, tin, burlap, iron, photographic images, emulsions, latex, shellac—his technique and imagery are daring and unconventional. He controls his production absolutely (three or four paintings a year), and lives an isolated life in the country with his wife and family. Besides painting, he devotes himself to making precious illustrated books. He is extremely reluctant to be photographed or interviewed. He is famous for refusing to be famous.

Kiefer's monumental paintings clearly aim at a heroic transcendental ideal. This, too, was the impetus behind Abstract Expressionism, whose Northern romantic impulses were concealed by its formal allegiance to French esthetics. The Abstract Expressionists, formulating their style in New York City during World War II, could openly espouse a heroic style; American soldiers were world heroes, American idealism ran high. Kiefer's problem has been far more complex: after Hitler how was he to reconstruct German romanticism, which cast the artist above all as hero; how was he to make heroic images in an unheroic time?

This month, the first complete retrospective of Anselm Kiefer's work is on view at the Art Institute of Chicago. The complexity of Kiefer's iconography is examined in detail in a brilliant monograph by Mark Rosenthal, organizer of the show for the Philadelphia Museum of Art, to which it moves after Chicago. (The show travels to L.A.'s Museum of Contemporary Art, and NYC's Museum of Modern Art.) Even without Rosenthal's extensive explanation of the sources for Kiefer's echoing, multivalent imagery, we are awed by these charged paintings. Their gritty surfaces of wood, sand and straw, melancholy monochrome, and deep perspective pulling us into their centers as into the vortex of horror are powerful and impressive. We feel we are seeing a genuine struggle to articulate reality without flinching or glossing it over with sentimentality.

In his paired themes of the two women, Margarethe, Goethe's blond Aryan ideal, and Shulamith, the dark Jewess of the Song of Songs, her hair burnt to ashes in the crematoria, Kiefer reveals himself as the romantic poet, the painter reborn from the devastation created by artist as warrior. The warrior's aggression is still there in his vehement use of materials, but it is tempered by compassion and a striving toward transcendence, symbolized in the golden flecks that now begin to reflect light above the barren fields.

Kiefer's epiphany apparently occurred when he was invited to Israel and saw with his own eyes the rebirth of the Jews. He no longer had to live with the idea that Hitler had eliminated the Hebrew nation. An Israeli curator recounted a conversation with Kiefer in Jersualem, where his painting is much esteemed. Kiefer said, "You have to understand I was born the year the war ended and we were taught very little about what happened. I had to live through it myself to understand." Like the painters of the New York School, Kiefer is essentially a religious artist. His involvement with alchemy has to do with his perception that only art can turn matter into spirit.

In his conception of art as the resurrection of idealism, Kiefer has located a heroic dimension virtually absent in contemporary American art. His ability to universalize his own personal odyssey suggests that heroism today may be defined as the capacity to forge links to indigenous tradition, and to refuse to simplify the complexity of human emotions and actions. In his recent work "Jerusalem," Kiefer reveals that he has left behind any traces of adolescent punkiness in his resplendent vision of a world redeemed through artistic transformation. If there's a message here about things to come, it is that Germans are returning to their romantic and intellectual roots, reasserting artistic as well as economic dominance. ▽

THE SATIN CITADEL

(Continued from page 183)

indoors. Trees . . . waterfalls . . . rock crystals," she points to each.

Among these touches are immense "gem-quality" quartzes from Brazil that are nestled beside the trees: "healing crystals," according to Ohrbach, that have been "cleansed of any negative energy" by being smoked in sage. Their presence, says Ohrbach, is part of "the overall concept of bringing together the best that exists in art, nature, and design."

It is a technologically innovative space geared, says Ohrbach, to entertaining (small business lunches; dinners for sixteen) and to setting off people and art. ("For a glow in the evening, we used low-voltage museum spotlighting, tinted peach and pink.") Everything—taupe Paradiso marble, upholstered furniture, Sarouk rugs—is neutral in tone. The walls are upholstered in heavy limousine cloth to muffle the noise; the walls between the dining area and the living area come up or down with the press of a button; the kitchen, a marvel of stainless steel, resembles a restaurant's.

Several steps above the living area, past the sunken marble bar, one comes to the media center, as dazzling as a plane's cockpit in black

and polished brass, with myriad controls and screens. "We put in a media center instead of a library," explains Mrs. Kluge, standing before it. "In the twenty-first century, people will be reading from a screen." She touches a button and a giant television screen comes down—and just as quickly disappears.

"We felt very strongly that art and architecture should be combined," she continues, walking through the apartment, motioning to one thing or another. "Hence the Miró doors, the Manzù fireplace." A wreath of laurels, sculpted in bronze, was chosen by Manzù as the motif of the ivory travertine fireplace. "Caesar's laurels, for a leader of men."

Next, she gestures to the contemporary paintings that line the walls. "They are all quite major," she points out. Indeed, it is not an unknown roster: Noland, Pollock, Miró, Man Ray, and Botero (represented by a triptych of immense nudes with a somnambulistic quality).

Now to the massive, electronically controlled Miró gates ("his last work"), and then to a large cabinet of miniature statues and heads, cataloged in museum fashion and encompassing many civilizations—Greek, Mesopotamian, Egyptian, Persian, Indian. The foyer, with its looming Frank Stella color-band painting the size of a movie backdrop, is next, and then the staircase, beneath whose banister runs a bronze frieze of gamboling nudes by Robert Graham. Diminutive nude statues elevated on pedestals, also by Graham, "kind of guard the staircase."

Climbing the wide stairs, she describes with some energy their current thrust in collecting: "Islamic art, nineteenth-century carriages, African fetish gold, Hellenic and Greek vases." Modern art is bought "only through commission. Art has to have personal meaning for us," she stresses. Rarely do they buy at auction. "Always from private dealers or from the artists themselves."

The bedroom lies beyond—a sleek womb of thick carpeting, with a 'thirties-style bed upholstered in cream satin. A half-unpacked suitcase is the only hint of disorder in the otherwise fastidious suite. The bathrooms are large and luxurious—his in emerald pearl granite with a Brazilian blue granite sink and lapis fittings, above which are embedded digital clocks indicating the time in Los Angeles, Dallas, New York, and London; hers in travertine and Málaga onyx, with an array of Chanel bath products and sea-green towels wrapped tightly, like conch shells, set about the wide rim of the enormous onyx bathtub.

In the bedroom sits a framed photograph of Albemarle House—the forty-five-room neo-Georgian house that David Easton designed for the Kluges' six thousand acres in Charlottesville, Virginia; her real home, one senses, and the place where she has concentrated her time and sense of fantasy. ("She's not in the middle of the social imbroglio in New York, although she could be if she wanted to," says social columnist Aileen "Suzy" Mehle.) "A highly Europeanized American arcadia" is how architect Jaquelin T. Robertson, dean of the School of Architecture at the University of Virginia, describes Albemarle.

Its rooms, according to one friend, are "mini Blenheim" in scale. There is a private chapel to which Mr. and Mrs. Kluge go each Sunday; a children's choir from the estate's staff often comes to sing. At Albemarle, life is geared to weekend guests—Malcolm Forbes and Kay Graham among them—and, from September to March, to the ritualized English-style shoot. ("Yes, I do shoot," says Mrs. Kluge, "but I prefer to drive my carriages. I get more thinking done.")

Chatelaine-cum-patroness is a role Mrs. Kluge can exercise most fully in Virginia. "I happen to love the country," she says, "and the eighteenth century is my period. I feel very comfortable with it—the music, architecture, family life. My friend Shirley MacLaine would say I was around at that time."

At Albemarle, Mrs. Kluge pursues her great passion, the amassing of nineteenth-century carriages. "Currently the most important sport-carriage collection in the world," she says, "it will eventually include children's carriages and state coaches." The Kluges have two teams of carriages that will compete next year at the World Championship.

When they are not in New York City or Charlottesville, the couple often travels to Europe for carriage competitions, or to more exotic places—the Amazon, last year—on their 126-foot yacht, *The Virginian*, purchased from Malcolm Forbes. ("Our log cabin," she calls it.) The Amazon trip was chronicled in *Condé Nast's Traveler* by Christopher Buckley, who at one point described Mrs. Kluge's appearing at the cocktail hour with the *sous chef*'s pet boa constrictor wrapped around her neck. "I thought he was rather cute," she explains matter-of-factly, adding, "I'm very fond of animals." ("I sort of stroked it on the top of its head and seemed to hypnotize it. They're absolutely adorable pets.")

Futuristic New York City apartment, neo-eighteenth-century mansion, state-of-the-art yacht—does she have another house in mind? A European pied-à-terre, perhaps? "Oh, no," says Mrs. Kluge. "I'm absolutely content," she says, as would any self-created woman whose life has met, perhaps even surpassed, her expectations. "I'm not an accumulator of houses for status symbols. And to run them well takes an awful lot of energy.

"But I do very much like to create things. I'm rather like John, though not as brilliant. I prefer to fund research or pioneer new ideas than go to lunch." Then, after a moment: "The life at Albemarle is my creation—the way estates were run in the eighteenth century."

One struggles to see the link between that life in Virginia and the slick, contemporary edges of the room where she now sits. Yet a link may exist—the "elements from nature," as she calls them, that feature in both fantasies. Mrs. Kluge picks up a glossy mineral, perfectly cube-shaped, and says, "You simply cannot beat nature." ▽

***Francesca Stanfill** is currently at work on a new novel to be published by William Morrow.*

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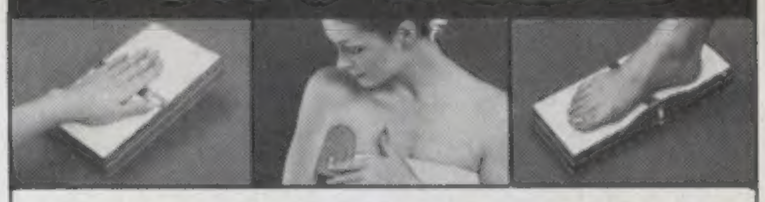

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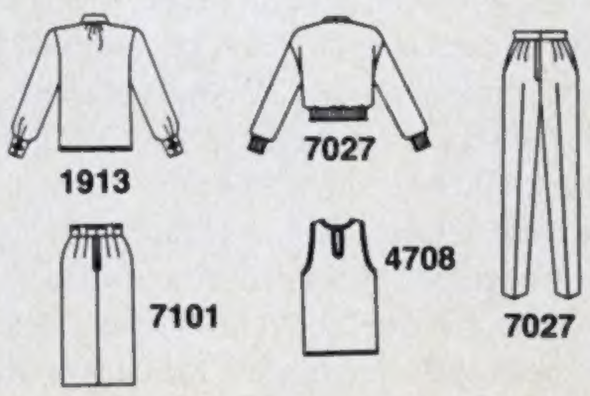
FASHION INFORMATION

Page 16: Ultrasuede coat, $1295. Bergdorf Goodman. Earrings at Barneys New York. **68:** Jacket, Ralph Lauren Womenswear. Scarf, Ralph Lauren Scarfs. **80:** *Photo, above right:* Bracelet, David Webb. David Webb, NYC, Houston; Amen Wardy, Newport Beach CA. **90:** Leotard, Pineapple. Shoes, Nike. Athlete's Foot, NYC. **104:** *Bottom photo*: Jeffrey Newburry. **118:** *Inset, above:* Hair, Suga/Suga salon, NYC. Makeup, Andrea Paoletti. Bracelet, Tambaran Gallery, NYC. Ring, Elizabeth Gage of London. *Large photo, center:* Hair, Sally Hershberger. Earrings, Beau Bibelot. Lord & Taylor. Glasses, Optical Affairs by Christian Roth. Morgenthal-Frederics Opticians, NYC. Bag, Prada NY. **129:** Blouse fabric, Bianchini; jumpsuit fabric, Lafitte. Turnout, $3280. Feb. at Bonwit Teller; Kaufmann's; David Murray, Wichita Falls TX; Stanley Korshak, Dallas. Earrings, Tina Chow. Shoes, Donna Karan New York. **131:** Jumpsuit, $1260. Lord & Taylor. Earrings at Bergdorf Goodman; Maxfield, Los Angeles. **132:** Silk jacket and skirt. Bergdorf Goodman; Nan Duskin, Philadelphia, Baltimore. Earrings, Tina Chow. Bergdorf Goodman; Maxfield, Los Angeles. Calvin Klein Hosiery. Calvin Klein Footwear. Manicure, Elisabeth Drabinski. **133:** Top at Bergdorf Goodman. Necklace, Tina Chow. Bergdorf Goodman; Maxfield, Los Angeles. **134:** Turnout at Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Caron Cherry, Coconut Grove FL; Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; Maxfield, Los Angeles; Susan of Burlingame and San Francisco CA; Jordan, Seattle. **136:** Lamé/nylon dress. Calvin Klein Collection silk coat, $1145. Saks Fifth Avenue; Holt Renfrew of Canada. Earrings, Tina Chow. Bergdorf Goodman; Maxfield, Los Angeles. Calvin Klein Hosiery. Calvin Klein Footwear. **137:** Silk top. **139:** Cotton/Lycra top. Turnout also at Alan Bilzerian, Boston and Worcester MA; Emphatics, Pittsburgh; Romanoff Boutique, Coconut Grove and Bal Harbour FL; Weinstein's, New Orleans; Buffalo, Tarzana CA. Accessories, Jean Paul Gaultier. See stores listed on page 139 and above, except Marshall Field's. Location: Cafe De L'ambassade, Paris. **140:** *Model, left:* Acetate/polyamide blazer, $795. Wool pants, $570. Turnout at Bergdorf Goodman; Knit Wit, Philadelphia; Emphatics, Pittsburgh; Romanoff Boutique, Bal Harbour and Coconut Grove FL; Weinstein's, New Orleans; Maxfield, Los Angeles. Shoes, Jean Paul Gaultier for Stephane Kélian. *Model, right:* Leather/wool blouson, $1050. Wool pants, $760. Turnout at Barneys New York; Alan Bilzerian, Boston and Worcester MA; Ruth Shaw, Baltimore MD; Torie Steele, Beverly Hills. Accessories, Jean Paul Gaultier. **141:** *Model, left:* Silk blouson, $895. Wool piqué pants, $570. Turnout at Charivari, NYC; Hirshleifer's Etc., Manhasset NY; Linda Dresner, Birmingham MI; Susan of Burlingame and San Francisco CA. *Model, right:* Viscose jacket, $810. Wool/silk polo shirt, $853. Cotton/elastine pants. $410. Turnout at Hirshleifer's Etc., Manhasset NY; Georgina, Hewlett NY; Romanoff Boutique, Bal Harbour and Coconut Grove FL; Maxfield, Los Angeles; Macy's, San Francisco. Jacket and pants at Bloomingdale's. Accessories, Jean Paul Gaultier. **142-143:** *Left to right* (starting with model wearing glasses): Wool/angora pullover, $500. Wool jersey skirt, $340. Barneys New York; Printemps, Denver; Macy's, San Francisco. . . .Wool/angora pullover, $595. Wool jersey shorts, $325. Sonia Rykiel Boutiques, NYC, Chicago, Beverly Hills; Garfinckel's; Printemps, Denver; Bullocks Wilshire. . . .Wool/angora bolero and dress. Bolero, $1215. Dress $445. Barneys New York; Saks Jandel; Sonia Rykiel Boutique, Chicago; Femina, Phoenix AZ; Bullock's. . . .Wool/angora pullover, $565. Wool jersey shorts, $325. Sonia Rykiel Boutiques, NYC, Chicago, Beverly Hills; Garfinckel's. . . .Wool/angora pullover, $545. Wool jersey skirt, $290. Barneys New York; John Wanamaker; Sonia Rykiel Boutique, Chicago. Models' accessories, Sonia Rykiel. Shoes, Maud Frizon, NYC. **144-145:** *Left:* Silk jacket (fabric, Abraham). Cotton/viscose (fabric, Taco). Jacket, $21,160. To order at Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutique, Washington DC; Rich's; Martha, Palm Beach and Bal Harbour FL; Dayton's; Lou Lattimore, Dallas. . . .*Center:* Silk satin jacket, (fabric, Abraham), $7920. Bergdorf Goodman; Saint Laurent Rive Gauche Boutiques, Short Hills NJ, Boston, Beverly Hills and Costa Mesa CA; Martha, Palm Beach and Bal Harbour FL. . . .*Right:* Cotton/viscose jacket (fabric, Taco), $9300. Saks Fifth Avenue; Saint Laurent Rive Gauche Boutiques, Manhasset NY, Beverly Hills; Martha, Palm Beach and Bal Harbour FL; Lou Lattimore, Dallas; I. Magnin. Accessories, Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC. **146:** Wool/alpaca jacket, $2325. Sweater, $985. Skirt, $640. Belt, Valentino. **147:** Jacket, $1200. Top, $450. Accessories, Chanel. **149:** Dress, $3820. Babouin Tulle. **150:** Wool sweater. Silk blouse. Gloves, Giorgio Armani. **152:** Turnout also at Knit Wit, Philadelphia; Pompian, Chicago. Halter at Suzy, Great Neck NY. **153:** Earrings, Tom Binns. Charivari, 57, 72, NYC. Belt, Gianni Versace. **154:** Leather shorts. Turnout also to order at Linda Dresner, Birmingham MI. Stockings, Leg Looks. **155:** Rayon/linen jacket. Rayon/nylon shorts. Turnout also at Mendelsohn, Elkins Park PA; Greta, Beverly Hills and Palm Springs CA; Julius, Sacramento CA; Susan of Burlingame and San Francisco CA; Sekai, Ontario, Canada. Manicure, Scott Hill for Bruno Le Salon, NYC. **156:** Acetate/rayon jacket. Rayon/acetate skirt. Gloves, Krizia. Evan-Picone Hosiery. Lord & Taylor. **157:** Wool/silk suit. Silk blouse. Turnout also at Grace Jones, Salado TX; I. Magnin; Ira Berg, Canada. Earrings, Majorica Jewelry. Saks Fifth Avenue. Gloves, Sachiko for La Crasia. Scarf, Genny. Evan-Picone Hosiery. Lord & Taylor. Shoes, Gianni Versace. **158:** Linen blouse also at Diagonale, San Francisco. Belt with outfit. **159:** Silk bolero, $4250. Wool crepe dress, $2795. Shoes, Gianni Versace. Stockings, Hanes Silk Reflections. Lord & Taylor. **160:** Nylon ruffles. Dress, $5205. Stockings, Round-The-Clock. Lord & Taylor. Manicure, Scott Hill for Bruno Le Salon. **161:** Dress, $3560. Brooch on wrist, Mark Walsh Collecting. Bergdorf Goodman. **162:** Earrings, Susan Reinstein for Reinstein-Ross, NYC. Necklace, Tambaran Gallery, NYC. Stockings, No Nonsense Fashions. Shoes, Joan & David, NYC. **163:** Pin on ear and bird-head clip, Ted Muehling. Artwear, NYC. **165:** Grooming, Sally Hershberger/Visage. **169:** Hair, Victor Vidal/Cloutier. Makeup, Wendy Ann Rosen/Cloutier. **170:** Hair, Klaus for Alexandre de Paris. Makeup, Terry for Yves Saint Laurent. Sheet by Porthault. **172:** Grooming, Cynthia K. Cruz. Styling, Robert Trachtenberg. Brown coat, Perry Ellis. Blue shirt, Comme des Garçons. Levi's jeans. Hanes T-shirt. All other clothing, Yohji Yamamoto. Courtesy Maxfield, Los Angeles. **173:** Grooming, Losi. **174:** Jacket, Lee Company. Brooches, Verdura New York. Bracelet, Back to Glamour, Tiffany & Co. Hair, Orlando Raphael. Makeup, Joe McDevitt for Bumble & Bumble. Manicure, Sheril Bailey. **183:** Top, Carolyne Roehm. Pants, British Khaki by Robert Lighton. Hair, Gad Cohen, Gad Studio. Makeup, Laura Mercier for Trish McEvoy, NYC. **185:** Suit, $58. Bonwit Teller; Cameo/Water Wear, Princeton NJ, Ardmore PA; Jordan Marsh, Boston, Florida; Everything But Water, Orlando and Altamonte Springs FL; Dayton's; Just Add Water, TX; I. Magnin. **186:** Suit also at Dayton's. **188:** Spandex/nylon swimsuit. Also at Fred Segal, Melrose CA. **190:** Pyjama top and pants, $110, at Victoria's Secret stores. Polyester dress, $65, at OMO Norma Kamali and OMO Soho, NYC. Earrings, Mark Spirito. Bergdorf Goodman; Jere Scott at Stanley Korshak, Chicago. Neiman-Marcus. Scarf, The Honey Collection. **191:** Silk shirt by Go-Silk for L'Zinger International, $185. Bergdorf Goodman; Go-Silk store, San Francisco. Earrings, Mark Spirito. For stores, see info. page 190. **192:** Cashmere turtleneck, $95, and cardigan, $110, by The Limited brand at The Limited stores. Cotton/viscose coat, $520. Saks Fifth Avenue; Giorgio Armani Boutique, Chicago; L.S. Ayres, Indianapolis IN. Belt, Calvin Klein. **193:** Cotton turtleneck, $58. Ed Mitchell, Westport CT; Garfinckel's; The Snappy Turtle, Atlanta GA; Neiman-Marcus. Jacket, $305. Henry Lehr, NYC; Toby Lerner, Philadelphia and Ardmore PA; Jamie Inc., Nashville TN; Carlisle, Columbia SC; Mile High, North Miami; Ultimo Ltd., Chicago; Fred Segal, Melrose CA; Go-Silk store, San Francisco; Mario's, Portland OR, Seattle. Earrings, Intentional. Shoes, Diego Della Valle. **194:** Jumpsuit also at Hamrah's, Cresskill NJ; Bangles, Jim McCullough. **195:** Earrings, Cec LePage. Asena, NYC; Ultimo Ltd., Chicago; Butch Blum, Seattle. Disc at waist, Cara Croninger. Artwear, NYC; Body Sculpture, Boston. Scarf at waist, Carter Smith. Ring, Art Expo/Kalsan. **196:** Top also at Toby Lerner, Philadelphia and Ardmore PA; Pompian, Chicago; Shauna Stein, Los Angeles; Ralph Davies, San Francisco; Jordan, Seattle; Bacci's, Canada. Manicure, Scott Hill for Bruno Le Salon. **197:** Wool/silk/nylon top. Cotton/polyamide skirt. Also at Bullock's. Earrings, Ted Muehling. Artwear, NYC. **198:** Turnout, late March. Cuff, Tina Chow. Maxfield, Los Angeles. Manicure, Scott Hill for Bruno Le Salon. **199:** Giorgio Armani Couture. Earrings, Majorica Jewelry. Saks Fifth Avenue; Marshall Field's. Gloves, Giorgio Armani. **200:** Shirt and skirt also at Charles Sumner, Boston and Chestnut Hill MA; Romanoff Boutique, Coconut Grove and Bal Harbour FL; Ultimo Ltd., Chicago; I. Magnin; Holt Renfrew of Canada. Earrings, Angela Cummings at Bergdorf Goodman. Watch, Hublot. **201:** Wool jacket, Comme des Garçons by Rei Kawakubo, $730. See stores listed on page 201 and stores listed for shirt and shorts below. Shorts and shirt also at Alan Bilzerian, Boston and Worcester MA; Romanoff Boutique, Coconut Grove and Bal Harbour FL; Linda Dresner, Birmingham MI; Ultimo Ltd., Chicago; Dayton's; Maxfield, Los Angeles. Hat, belt, and shoes, Comme des Garçons by Rei Kawakubo. Watch, Vacheron and Constantin at Chiuzac Gallery. **202:** Turtleneck, Classic Courrèges. **204:** Makeup by Elisabeth Drabinski. **207:** Body stocking especially designed for Vogue by Olga's Christina. **208-209:** Jacket, $380. Shirt, $275. Skirt, $300. Shirt fabric, Borgomanero. Turnout avail. mid-Feb. Stockings, Evan-Picone. Shoes, Capezio in the Village. **210:** Rayon blazer and shirt. Cotton/polyurethane skirt. Necklace, Arabesk. Sunglasses, Christian Roth for Optical Affairs. Donna Karan Hosiery. **211:** Jacket and shorts fabric by Solbiati. Jacket, $480. Shirt, $220. Shorts, $200. Scarf, Michael Katz. Earrings, Alissa Warshaw. Ring, Tom Binns.Donna Karan Hosiery. **212:** Cotton gabardine jacket. Cotton poplin shirt and skirt. Scarf, Weill Scarves. Pin, Janis Savitt for M & J Savitt. Stockings, Hanes Silk Reflections. Shoes, Maraolo. **213:** Silk faille dress. Earrings, Janis Savitt for M & J Savitt. Bracelet, Eric Ange Pena. Stockings, Round-the-Clock. Shoes, Pupi D'Angieri. **214:** Jacket, $510. Sweater, $300. Shorts, $160. Avail. late Feb. Earrings, The Jewelry School for Tacque Ltd. Stockings, No Nonsense Fashions. Shoes, Robert Clergerie. **215:** Jacket, $90. Tank, $50. Skirt, $90. Available mid-March. Earrings, Janis Savitt for M & J Savitt. Ring, Tom Binns. Calvin Klein Hosiery. **216:** Sweater also at Betsy Jenney Ltd., Marstons Mills and Hyannis MA; Ruth Kishline's Country Clothes, Evansville IN, Naples FL; Printemps, Denver. Silk charmeuse shorts with T-shirt (fabric, Braghenti), $255. Zona, NYC. Earrings, Christina McCarthy. Barneys New York. Necklace, David Navarro for Navarro Alternatives. Barneys New York; Neiman-Marcus. **217:** Sweater also at Fancies, Boston; Donna East/West, San Francisco. Cotton voile skirt, $665. Barneys New York; Suzy, Great Neck NY; Weinstein's, New Orleans; Pompian, Chicago; Printemps, Denver; Champagne Taste, Sonoma CA. Earrings and bracelet, Christina McCarthy. Barneys New York. **218:** Earrings, Christina McCarthy. Barneys New York. Ring, Kazuko Mithushima. Artwear, NYC. **219:** Cotton sweater also at Barneys New York; Bigsby Sport at Bigsby & Kruthers, Chicago. Cotton skirt, $220. Saks Fifth Avenue; Romanoff Boutique, Coconut Grove FL; Aberson Alley, Tulsa OK; Torie Steele Boutique, Beverly Hills; I. Magnin. Earrings, Lesley Miller Jewellery. Terri D., Ltd., Chicago. Scarf, Elements by Surika. Barneys New York; Bullocks Wilshire, Los Angeles. Bracelet, Beau Bibelot. **220:** Shirt fabric at Rosen & Chadick, NYC; Fabrics Plus, Garden City and Huntington NY. Skirt fabric at Graniteville, NYC. Rings, Polly Bergen. Belt, Joan & David Accessories. Joan & David Boutique, NYC. **221:** Jacket and trouser fabric at Rosen & Chadick, NYC; Fabric Plus, Garden City and Huntington NY. Cotton ribbing for jacket, Everitt Knitting. Hartsdale Fabrics, Hartsdale NY; Lansdale Discount House, Lansdale PA. Shirt fabric at Lafitte, NYC. Shoes, Joan & David Couture. Joan & David Boutique, NYC. ALL PRICES APPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details, pages 220-221.*

Pages 220-221. **Wing collar blouse:** Oscar de la Renta for Vogue Pattern #1913, View A. Sizes 6-16. Size 10: 2⅜ yards 45" fabric. $9.50. Canada, $11.50. **Sewing tip:** Extend upper collar and adapt wrap closure as shown. **Denim skirt:** Very Easy Very Vogue Pattern #7101, View A. Sizes 6-12. Size 10: ⅞ yards 60" fabric. $4.95. Canada, $6.10. **Jacket:** Vogue Pattern #7027. Sizes 6-16. Size 10: 2½ yards 36" fabric; ½ yard tubular rib knit for trim. $7.95. Canada, $9.70. **Tank:** Vogue Pattern #4708, View C. Sizes 6-12. Size 10: 1¼ yards 50" fabric. $4.95. Canada, $6.25. **Trousers:** Vogue Pattern #7027. Sizes 6-16. Size 10: 3⅛ yards 36" fabric. $7.95. Canada, $9.70.



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